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**Commemorating the Centennial
of the Department of
Art and Design
University of Illinois
Urbana-Champaign**

**The 52nd Annual
Faculty Exhibition**

February 27 to March 27, 1977,
Krannert Art Museum

A catalogue of the exhibition
with a history of the department
and biographies of the artists
and other faculty present and past.

University Administration

John E. Corbally, *President*
Jack W. Peltason, *Chancellor*
Morton W. Weir, *Vice Chancellor for Academic Affairs*
Jack H. McKenzie, *Dean, Fine and Applied Arts*
Muriel B. Christison, *Director, Krannert Art Museum*
James R. Shipley, *Head, Department of Art and Design*

Centennial Faculty Exhibition Committee

Susan Sensemann, *Chairman*
William Carlson
Muriel B. Christison
Edward Lancaster
Patricia MacLaughlin
A. Doyle Moore
Carl Regehr
Tricia Sample
James R. Shipley

Centennial Catalog Committee

Carl Regehr
Marjorie Schlatter
Harold A. Schultz
James R. Shipley
Allen S. Weller

Committee For The Centennial Year

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Edward J. Zagorski, *Chairman, 1976-77*
Harry F. Breen
Jonathan Fineberg, *1976-77*
M. Douglas Hilson
Carl Regehr
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James R. Shipley
Allen S. Weller, *1976-77*
Robert Youngman
Jerrold Ziff, *1975-76*

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Foreword

In planning this exhibition the Departmental Committee for our Centennial Year decided that it should be more than the usual annual faculty exhibition. It should reflect the Department's history—the hundred years that had gone before. We agreed that in addition to exhibiting work by the current faculty members we would attempt to include examples by all former faculty, living and dead, who had spent most of their professional lives at Illinois, plus those who had made a special contribution to the Department's development even though they had been here for a comparatively brief period. We circulated long lists of former faculty members among several of the senior staff, and finally agreed on a list of persons who, if living, we would invite to exhibit with the current faculty or, if deceased, whose work we would attempt to find for inclusion in the show. Later, as we discussed the exhibit we realized that with the historical introduction to the Catalog we intended it to be a story about a particular school, and that somehow we wanted to include in the story the art historians and others who usually do not produce works to exhibit but who have played important roles in the growth and development of the Department. We thereupon decided to include brief biographies of all present regular faculty members whether they were exhibitors or not, and also to include biographies of all former faculty who played an important role whether we could obtain work by them or not.

In writing the history of the Department for the Introduction to the Catalog the University Archives were a major source of information. Maynard J. Brichford, Archivist, was invariably interested, pleasant and indispensable. His detailed knowledge of the Archives continually amazed me. The staff of the Board of Trustees office was also most cooperative.

For the period of the Department's history prior to 1931 I depended heavily on the quarterly reports of the Trustees, the annual Registers of the University, on past copies of the Illini, and correspondence in the Archives. For the period after 1931 the annual reports of the College of Fine and Applied Arts, and, from 1948 on, the detailed annual reports of the Department of Art were major sources of information. The fact that some of my colleagues and I have been members of the Department for more than thirty-five years, and close observers of the last third of the century, was, of course, also advantageous. Muriel (Mrs. Morris) Scheinmann and I exchanged notes frequently. The subject of her Ph.D. dissertation will be the University as a patron of the visual arts. Her research uncovered a number of items relevant to the history of the Department, which she generously gave me. Above all I want to acknowledge the help of Allen S. Weller who read the manuscript several times, made numerous suggestions and offered invaluable editorial assistance.

James R. Shipley

Introduction

A Hundred Years of Art at the University of Illinois

University Hall, completed 1873. For many years this was the University's only major building. The Art Gallery was on the third floor.

The Art Gallery, 1892. We believe this is the way it looked the day it opened, January 1, 1875.

The Board of Trustees of the Illinois Industrial University met for their quarterly meeting on March 13, 1877 in the University parlor. The meeting was called to order at 4:00 p.m. Dr. John Milton Gregory, the first Regent (he would have been titled President today), presented his usual report. Midway he recommended the establishment of a School of Design:

The success of our efforts thus far to introduce industrial drawing and designing, induces me to ask that this Department of our work be ranked as a distinct school, under the title of "The School of Design," and that a separate course of studies for such School be prepared and published in the next catalog. There are now two teachers whose time is given to studies properly belonging to this School, Mr. Roos, the teacher of industrial drawing and designing, Mr. Kenis, the teacher of architectural drawing and ornamentation. A large number of students are taking these studies, and progress made is full of promise for the future. The public utility of this work can only be understood by those who have been led to consider the importance given to drawing and designing, in the highest manufactures in Europe and America.

The Board, having adjourned the afternoon meeting without taking action, met that evening at the Doane House, a hotel at the corner of Main Street and the Illinois Central railroad tracks in Champaign. Taking Gregory's report from the table they voted to establish a School of Design, and to publish a course of studies for it in the next catalog.

This action gave formal approval and recognition as a School to work that had been proceeding for some time and which was the outcome of recommendations proposed by Gregory almost a decade earlier.

Today the campus of the University of Illinois at Urbana-Champaign is truly a remarkable place for studying and enjoying the visual, environmental, and performing arts. This is evidenced by the Krannert Center for the Performing Arts, a facility probably unmatched on any other campus in the nation, and the large and excellent units which it serves—the School of Music and the Departments of Dance and Theatre. It is evidenced by the equally distinguished Departments of Architecture, Landscape Architecture, and Urban and Regional Planning. It is evidenced by the Krannert Art Museum and the Department of Art and Design. Only a few other universities in the nation present such a comprehensive program in the arts, and among midwestern universities, only the University of Michigan is equally comprehensive.

The fact that this campus is so unusually comprehensive in its offerings is not because of its fortuitous location—for Urbana-Champaign is hardly a



crossroads of the arts world—but because of the leadership provided by some exceptional people who had the vision and the determination to establish the beginnings of these programs against great odds, and to keep them growing.

This essay, a part of the celebration of the centennial anniversary of the Department of Art and Design on this campus, will present a brief history of the first one hundred years of visual arts on this campus. As the introduction to the catalog for the anniversary faculty exhibition it will focus on faculty accomplishments only. The inclusion of students and graduates, although desirable, would require an essay several times longer than this, and was therefore not attempted.

Dr. Gregory was a vigorous champion of the fine arts throughout his career. Indeed, it would be almost impossible to overstate his importance in the establishment of these programs. We must remember that the University in its earliest years was an institution dedicated to the most practical and utilitarian forms of training. Its name—the Illinois Industrial University—reflected the intentions of its founders. It is therefore remarkable that in the face of such practical expectations Gregory could call for a course (department) of Architecture and Fine Arts in his curriculum report of 1867, thereby laying the foundation of studies in these fields. Gregory, an idealist, truly believed that learning and labor, as expressed on the University's seal, could be joined; and to him learning included not only the mathematics and science necessary for improvement in manufacturing and farming, but also the enhancement of life through the study of the liberal and fine arts. He knew that most of his students had probably never seen a truly beautiful man-made object. To lift them above the limits of their environment, he envisioned the establishment of an art gallery and related curricula from the very beginning of his service to the University. In his arguments to the Board to persuade them to offer work in art—fully understanding their primary desire to add only subjects of practical value—he frequently used the term "industrial drawing and designing," and justified the inclusion of studies in art on the basis of their importance in manufacturing and commerce. Peter Roos, mentioned in Gregory's recommendations to the Board of March 13, 1877, was often referred to as an industrial designer; but we know that he was a competent painter too, for in 1881 he painted an excellent portrait of Gregory which now hangs in the lobby of the main Library.

Convinced after a trip to Europe that the establishment of an art gallery was urgent, he asked the Board in 1874 to appropriate \$1,500 for this purpose. The Board thought the request was preposterous and denied it. Determined to gain the gallery by other means he set out to raise the money himself by

lecturing on the history of art throughout the state. He contributed the fees from his lectures to a fund for the gallery, which was also increased by subscriptions from local residents and members of the faculty.

Eventually over \$3,000 was raised—approximately \$1,000 from the lectures, \$2,000 from contributions. Gregory then traveled at his own expense to the art capitals of Europe where he purchased plaster casts of original examples of ancient and modern sculpture, photographs of famous paintings, and other items for the collection. These casts were the featured exhibit of the art gallery which formally opened on New Year's Day 1875, in a large room on the third floor of University Hall.

The walls had been painted a dark Pompeiian red, providing a dramatic setting for the white casts. Even experienced gallery goers found the exhibit impressive. In full scale were such renowned sculptures as the Venus de Milo, the Discobolus, the Laocoon group, the Thorwaldsen's Cupid, Gibson's Venus; and such well known works as The Dying Gladiator, the Apollo Belvidere, and the Venus of Arles were among the reduced-size casts. The catalog for the collection, published just a year later, tells us that the collection consisted of sixty-eight full-size casts, forty-two reduced-size casts, twenty-eight busts of famous men from Homer to Lincoln, 127 photographs of famous paintings, ninety-two photographs of Italian and Swiss scenes, and 388 lithographs.

Nothing like the opening of the art gallery had been seen before, not only in Urbana and Champaign, but in this part of the nation. The *Chicago Tribune*, in its account of the opening, said: "This grand collection is the largest west of New York." Visitors were drawn from long distances, and a student enrolled in the University at that time wrote: "It opened a new epoch in all our lives."

The opening of the art gallery and the events leading to it certainly opened a new epoch for young Lorado Taft. During shipment to Urbana many of the sculptures had been reduced to fragments and much painstaking work was required to reassemble them. The foursome who patiently put the casts back together included Gregory himself, Don Carlos Taft (Lorado's father and professor of geology and zoology), a Belgian artist from Chicago, James Kenis (who soon joined the faculty), and fourteen-year old Lorado. Lorado had previously been inspired by Gregory's lectures on art, and as he helped in fitting together the bits and pieces of the casts he resolved to become a sculptor. Later, as one of the leading artists of the nation and as an extraordinarily compelling lecturer on the arts, his influence in advancing the arts in Urbana and throughout the state of Illinois was very great.

Although the University was not the first to introduce art into the collegiate curriculum, it was certainly in the vanguard of schools which did so. A



course in freehand drawing was introduced in 1871, and this date was sometimes stated as the founding date of the School in subsequent announcements and brochures advertising the program. From 1872 until 1876 the courses in freehand and cast drawing were taught by Charlotte E. Patchin, the University's first woman teacher, who also taught the course in music. Beginning in 1876 she taught music only.

Clay modeling was added in 1874. In the same year a publication of the U.S. Bureau of Education listed Illinois as one of only eight institutions possessing special collections or facilities for giving instruction in art. Two other midwestern schools were included in the list, the University of Michigan (with an art collection of casts dating from 1855), and Notre Dame. Antioch, Oberlin and Wisconsin had also taken steps to provide some kind of instruction in art, but were overlooked by the Bureau.

The new school had actually opened in the fall of 1876, even though formal approval by the Trustees was not given until March 13, 1877. And it was called the School of Art and Design, not School of Design. Peter Roos, hired to direct it, was the former head of the Boston Art Academy. The *Illini* of May 1877, reported "... the accommodations, as Mr. Roos assures us, are second to none in the United States. A complete course in designing, drawing and painting has been adopted. Regular parties go out each Saturday to sketch from nature. Mr. Roos also gives each Thursday, at four o'clock P.M., illustrated lectures on painting, drawing and designing to which he invites students and all others who may desire to attend. These lectures are so prepared as to be of great interest to every one." He remained for only one year, however, returning to Boston in 1877. We are not sure about the nature of the disagreement, but at the same meeting at which the Board of Trustees formally approved the establishment of the new School, they also appointed a committee to arrange salary and title for Roos. The committee reported that a salary of \$1,500 had been offered to him, which was not accepted. Peter Baumgras was employed as his replacement for the fall of 1877, and was in charge of the School for the next two years. The School was temporarily closed in 1879, then reopened because of its usefulness to students in architecture, engineering, agriculture, and natural science. Peter Roos returned to head the program in the fall of 1880 with the title of Professor.

However, the courses in drawing, designing and painting were thought of as only supplementary to the work of other departments—a service to them. Desiring to break out of the service mode, Peter Roos appealed to the Board in 1885 to permit students to graduate in art and design in the manner accorded other University departments. The question was referred to the faculty, and a committee composed of Regent Peabody and the four deans of the University

in 1886 denied the request. The committee found that studies in art and design lacked sufficient educational value to merit a degree, and even ruled that candidates for a University certificate, a less demanding alternate to a degree program, could take only a third of the required credits in art and design. Such attitudes, expressed by so influential a committee, locked the School into a service role for many years to come. It was a severe blow to Roos and led to his resignation in 1890. One can only wonder today how such a committee might have ruled if Gregory had still been Regent.

Frank Forrest Frederick, a graduate of the Massachusetts Normal Art School, Boston, succeeded Roos to lead the program for the next 16 years. A brochure advertising the Department in 1893-94 called attention to what the faculty believed was its distinctiveness, saying, "... As it is a regular department of the University it is unique among the art schools of the country, and its students enjoy opportunities beyond the reach of students in the usual art school... All the departments in the University, as Music, the languages, etc., are open to students, while the presence of an art school in the University makes it possible for anyone in any department to have the advantages of instruction in art without extra cost."

It is clear, however, that the service function remained in force after 1893-94 when Art and Design became a Department in the College of Literature and Arts. Frederick's letters to the president of the University and others reveal that he was deeply frustrated by the curricular restrictions imposed on the Department, also because of his inability to obtain adequate space for the program or funding for the new positions which he ardently believed were needed. In a letter written during the summer preceding his last year at the University (1905-06) he tells of students crowding into the Department's elementary classes in such large numbers that for the following year the staff had decided to discontinue the advanced courses in design and painting in order to accommodate the demand for the elementary work. In a following letter to President James he pleads again for sufficient staff to enable him to reorganize the Department so that students could "make a major" in art and design. He went on to say that he was not satisfied to "have my Department simply a drawing department of the College of Literature and Arts." He acknowledged that the time was perhaps not ripe at Illinois for a "true" school of fine arts. For this, he noted, an organization and teaching force equal to that of the School of Fine Arts of St. Louis, or the School of the Art Institute of Chicago would be necessary. But, he did feel nonetheless that his Department should be in a position to offer the work properly belonging to it. Unless this was done, he warned, the campus would see several

small art departments grow up where there should be but one. He noted that the Department of Architecture had already made a beginning in that direction, then proceeded to argue again for additional teachers, one to provide additional courses for the School of Education, another, an instructor in design to offer professional courses in cooperation with the School of Ceramics; and a third, an instructor in painting to offer professional courses in art and design and to develop further the courses then offered for the Department of Household Science.

In a subsequent letter to President James we learn that the collection of casts is no longer housed in the large room in University Hall, but had been transferred to a much smaller room. In the letter Frederick argues that there will be no space on the second floor of the new Auditorium, where James had suggested they be placed, large enough to house the collection of casts, and he cautions against further dividing the collection by putting part of it there. He concludes his letter by advancing the thought that the "...best way to house the collection and the Department of Art and Design would be to erect a building with galleries above and lecture rooms, etc., below, and in the rear top-lighted studios could be built as the Department grew. This building need not be large and could be built for \$25,000."

Frederick tendered a letter of resignation to President James in June, 1906, saying that he had been elected Director of the School of Industrial Arts, Trenton, New Jersey, and that he would accept the position because it opened to him the opportunity to develop a school—"...work I feel fitted to do and work for which there now seems no demand at Illinois."

The frustrations suffered by Frederick in his inability to obtain needed additional staff, space, and financial support would be experienced by his successor, Acting Department Head Edward John Lake, in equal or perhaps greater degree. Lake had received the degree of Bachelor of Science in Architecture from the University of Illinois in 1895. While an architectural student he had also taught art as an Assistant in Art and Design, a position he held until being promoted to Instructor in 1897. In 1903 he was appointed Assistant Professor of Art, his rank until advancement to Associate Professor in 1929. He served as Acting Head of the Department from 1906 to 1929, when he was finally made Head. Until 1921 his role as acting head was not recognized in official University catalogs and similar publications, although correspondence to him from his dean and other University officers makes it clear that he was regarded by them as the acting head in fact if not in name. In 1933 he was appointed Professor and Head of Department, serving in this capacity until his retirement in 1938. Like his predecessor, Lake wrote many letters to President James, futilely attempting

to persuade him that the Department should be given more assistance. The withholding of advancement and recognition for Lake personally (we know of no other departmental officer who served anywhere near twenty-three years in an acting capacity) was indicative of the President's apparent lack of interest in the Department. In contrast, however, the University provided substantial support for the formation of museums of classical art and archaeology and European culture.

Support for the visual arts improved during the 1920's. During this more affluent time the University initiated a well-financed program to purchase works of art for a permanent collection. President Kinley provided \$10,000 annually for a period of three years. This sum, the President said, "should be the minimum expenditure for this purpose." If we transpose this amount in 1977 dollars to provide equal purchasing power—in the range of at least four to five 1977 dollars to one from that period—we can see that it was a generous appropriation. And, for one year (1930-31) President Chase allocated \$12,000 for the acquisition of contemporary paintings and sculpture. We also learn that the main reason these allocations were made was to provide appropriate decoration for a new building then under construction to house the Department of Architecture "and Kindred Arts."

After World War I, considerable sentiment began to emerge for bringing together all of the various visual arts teaching groups on the campus under one administrative unit. In response to this a committee was formed in 1928 to study the possibility of forming a new college. In 1931 the present College of Fine and Applied Arts was established, with the Department of Art and Design transferred from the College of Liberal Arts and Sciences as one of the divisions. It was renamed the Department of Art. Other units of the new College were the Department of Architecture, transferred from the College of Engineering; the Department of Landscape Architecture, transferred from the College of Agriculture; and the School of Music. The Department of Art was authorized to offer a curriculum leading to the Bachelor of Fine Arts degree in Painting. This authorization, we note, was granted forty-six years after Peter Roos first appealed to the Board of Trustees in 1885 to allow students to graduate in art and design under conditions similar to those granted other University departments.

The selection of Rexford Newcomb as the first Dean of the new College was a fortunate choice. Trained as an architect and a productive scholar in architectural history, he was a man of unusual energy and drive, a prodigious worker, and a person of vision and exceptional breadth of interests. He took great personal interest in all divisions of the College, and played an active role in advancing the Department of Art. Indeed, in 1938-39 following the retirement of

A class in drawing, 1890's. Professor Frank Forrest Frederick is the man standing in the center.

LaForce Bailey, center, with recent graduates Richard E. Hult (left) and Harley McKee, working in the basement of the Architecture Building on a mural for the Century of Progress World's Fair, 1933.

Professor Lake, Newcomb served as Acting Head of the Department of Art while continuing as Dean.

The faculty transferred with the Department from Liberal Arts were A. Marie Anderson, Earl Bradbury, C. V. Donovan, E. E. Nearpass and Edward J. Lake, Head of the Department. Alfred Nicholson was a new appointment to teach the history of art. Nicholson, who had studied at Princeton and with Berenson in Italy, was the first person appointed at Illinois whose field of specialization was art history, as distinct from architectural history.

In 1933 all work in freehand drawing, formerly offered in the Departments of Architecture and Landscape Architecture, was transferred to the Department of Art. As part of this change, four more faculty members were transferred from Architecture to Art—LaForce Bailey, James Denton Hogan, J. William Kennedy, and Louise Woodrooffe.

Fifty-nine art majors were enrolled the first semester of 1931, the first year of the College, sixty-three the second. As a service function, the Department also provided instruction to students from other colleges, a total of 556 registrations the first semester. The second year saw a gain of 35% in numbers of art majors enrolled. In September 1935, a new curriculum leading to the Bachelor of Fine Arts degree in Art Education was introduced. New curricula leading to B.F.A. degrees in Commercial Design and Industrial Design were approved in 1937.

James Grote Van Derpool, who had taught architectural history in the Department of Architecture since 1932, was selected by Newcomb to replace Lake as Head of the Department of Art. The first year of his new appointment was divided (50%) with Architecture, wherein he continued teaching until his replacement was found. He served as Head of Art from 1939 to 1946, then resigned to direct the Avery and Associated Fine Arts Libraries at Columbia University.

Dale Nichols, the first of the Carnegie Visiting Professors and Resident Artists, arrived on campus in September 1939. A grant of \$20,000 from the Carnegie Corporation was to provide for a series of five visiting artists in the Department, each to stay a full academic year. Nichols was followed by Robert Philipp (1940), Frederic Taubes (1941), and Jerry Farnsworth (1942). The series overall was very successful, providing a unique and much needed stimulus and inspiration. The series was interrupted in 1943 by various effects of World War II, and not resumed until 1948-49, when, because the funds were no longer sufficient to bring a prominent artist for a full year, they were thereafter used for visits of shorter duration, usually in connection with the Festivals of Contemporary Arts. The Carnegie Professorship convinced us all of the essential value of visiting artists who could remain in the Department over extended periods of time. The University was very

cooperative in providing assistance from various sources of finance. During the '50s and '60s, until the early '70s, the Department had two full-time positions each year for visiting professors (artists and scholars). The fixed amounts in these positions were often supplemented with additional funds from the central administration. The Center for Advanced Study also provided visiting artists to the Department. Among those brought here under these various auspices for a full semester or more were Samuel M. Adler, Keith Crown, Ralston Crawford, Hubert Dalwood (English), John Levee, Morris Kantor, Boris Margo, Nathan Oliveira, Abraham Rattner, Carl Regehr, Jonathan Shahn, and Harry Thubron (English). Others were here for periods of a month or so including Carl Morris, Sir Herbert Reed and Jack Tworckov. There were many more for periods of approximately a week.

Since about 1971 the increasing financial difficulties of the University have drastically reduced such visits. The Department lost its two recurring visiting positions and although the George A. Miller Committee has on several occasions provided funds for more than one series of lectures and visits of a few days, there has been a marked change. More recently a grant of \$50,000 from the Ford Foundation, received in 1974, with matching funds of \$50,000 from the George A. Miller Committee, the Research Board, and the University of Illinois Foundation have renewed the Department's capabilities in this context and given it greater discretion. The Ford Grant and matching funds must be used over a period of from three to seven years, and must be used on an agreed basis of approximately one-fourth for lectures and visiting artists, one-fifth for graduate scholarships, and a little over half for a broad category termed faculty enrichment, which includes materials assistance for creative work, exhibition expense assistance, professional travel, and related kinds of support. While the funds available do not permit the employment again of prominent artists and scholars for a semester or longer, shorter visits by such persons are in a different way equally valuable, and the Ford grant in all of its ramifications is exceedingly beneficial.

Long before the formation of the new College, the leader of the program in Painting was Earl Bradbury. Although soft-spoken and somewhat retiring in manner, he was persistent and had strong convictions. A portrait and figure painter of exceptional ability, he believed with absolute certainty that life drawing, the study of anatomy, and figure painting should receive primary emphasis in the study of painting. Appointed as instructor in 1913, he held seniority next to Lake among the small Departmental faculty at the time the new College was formed. Three of the more recently arrived members of the Department were also out of Syracuse University, his Alma Mater:

Donovan, Nearpass, and Woodroffe. Also, because several of his students remained to become members of the Departmental faculty, Bradbury's influence was pervasive. Even during the late '40s and early '50s when Abstract Expressionism became the dominant style in art throughout the nation, and the prevailing educational mode in most American art schools, Illinois held to teaching traditional concepts and skills of art, especially during the first two years of the program in Painting. However, in 1938, Warren F. Doolittle was appointed as Associate and requested by Newcomb to review the Department's courses in composition, particularly the introductory course required of sophomores. A graduate of Yale University four years previously, he was well versed in the academic traditions of painting, but innovative in curricular thinking, and receptive to new ideas. By the late '40s he was running the program in fact if not in name. Operationally speaking this was eventually recognized by everyone, though Bradbury remained the nominal head until his retirement in 1955. Thereafter Doolittle directed the program, both undergraduate and graduate, until 1968 when he asked to devote the major portion of his time to coordinating all graduate programs in art. This was an administrative task that he had first taken on in the late '50s as an extra chore, but which had grown faster than any other aspect of the Department's work during the '60s until it was recognized that the graduate programs, collectively speaking, needed a one-half or two-thirds time administrator and a full-time secretary.

John Schueler, nationally known artist and a frequent visiting teacher at a number of eastern schools, was appointed (1968) as Professor to take charge of undergraduate and graduate Painting, replacing Doolittle. He soon found full-time teaching too confining, however, and left at the end of the year. Thereafter undergraduate and graduate Painting were separated with Professor Glenn R. Bradshaw in charge of the undergraduate program since 1969; Professor Jerome Savage in charge of the graduate program (1969-74); Associate Professor Douglas Hilson, 1974-present. Limits on graduate enrollment, which have now been imposed campus-wide on all graduate programs, currently sets a quota of sixteen students in Painting.

The program in Art Education was provided leadership in 1941 with the appointment of Harold A. Schultz. Heretofore, although a degree program in the field had existed since 1935, it had several deficiencies—no practice teaching experience for students, for example, and no specialized methods course. Schultz had been brought to Illinois the year before by the College of Education to teach art at University High School. Van Derpool then arranged for Schultz to hold a joint appointment in both Education and Art and asked him to reorganize and build the program in Art Education. From only one part-time specialized

teacher in this aspect of our work at the time of his appointment, the area grew until it now embraces five full-time teachers. In 1965 an effort begun in 1961 was finally brought to completion with the Department authorized by the State Board of Higher Education to offer a new program leading to the degree of Doctor of Education in Art Education. Schultz remained in charge until the fall of 1971 when he was asked to replace Doolittle as Coordinator of Graduate Programs in Art. Thereafter Art Education has been led by Associate Professor George Hardiman, with the graduate program in particular receiving attention and currently limited to twenty-eight students.

A major development within Art Education was the establishment in 1964 of the program *Saturday's Children*, an opportunity for children of various age levels to study and practice art under the supervision of the faculty and students in Art Education. Professor Harry Breen had the major academic role in initiating the program, which proved highly beneficial for children and the community, and for the student teachers as well, for it was used as a pre-practice teaching experience for them. A total of eight separate classes are presently offered. Since its inception the program has been administered by the Office of Continuing Education and Public Service in Visual Arts (previously University Extension) under the direction of Walter M. Johnson.

C. V. Donovan was the organizing force behind the program in Commercial Design (later changed to Advertising Design, then Graphic Design). Although trained as a painter and a teacher in this area, he foresaw the expanding influence and importance of the field. Placed in charge of the new curriculum in 1937, he immediately formed a liaison with the business world for the placement of his graduates, and arranged student competitions and exhibitions to stimulate interest. He remained in charge of this program until becoming the first Director of the Krannert Art Museum in 1960; however, in the three or four years preceding the completion of the Krannert Art Museum, in which he was heavily involved, he had depended on Professor Raymond R. Perlman for the day-to-day operation of the program in Graphic Design. Perlman succeeded him and has been in charge since. It is the largest of our curricula in numbers of majors and employs six and a third full-time faculty.

The inception of the curriculum in Industrial Design was due largely to the efforts of Dean Newcomb. As Professor of Architecture he had often served as a consultant to industry and was sympathetic to business needs. In his annual report to President Daniels in 1934, he noted the demand for instruction in the various phases of the applied arts which he believed the College would soon be compelled to heed: "In a great manufacturing state like Illinois," he wrote,





1948-49, Allen Weller, the Chairman of the Departmental Administrative Committee, became especially interested in the possibility of initiating work in graphics, and arranged for Professor Mauricio Lasansky of the State University of Iowa to spend a week with the Department, and to conduct a seminar in graphic arts for the students and staff. The visit was funded with some of the money remaining in the Carnegie Visiting Professorship fund. The University of Iowa was then without doubt the leading training center in the nation for printmakers in the techniques of etching and engraving, and Lasansky the most celebrated teacher. The Department gleaned a great deal of information and inspiration from the visitor, resolving thereupon to establish a program here. It was not possible to bring Lasansky to Illinois, but attention was turned to some of the young artists who had studied with him as graduate students and assistants. The Department's choice of these was Lee Roy Chesney, who joined the staff in September 1950 as Assistant Professor. Within a few months he had a successful program in operation organized as an option within the graduate program in Painting, thereafter called Painting and Printmaking—students in either being required to take a minimum number of credits in the other for the M.F.A. degree. Undergraduate courses were also offered, required of Painting majors, but open to other students. Generally Chesney and his assistant were the only teachers, although not infrequently aided by other members of the staff with a background in printmaking. Of these Eugene C. Wicks, now Associate Head of the Department, was among those most frequently called upon.

Although the program remained small, it consistently produced outstanding graduates. Chesney's record of exhibitions and awards brought him national attention and invitations to teach elsewhere. In 1967 after a leave of absence without pay to teach at the Otis Art Institute, Chesney resigned to become Associate Dean, School of Architecture and Fine Arts, University of Southern California.

A prolonged search for his replacement convinced us that the nationally known printmakers we were interested in were not, in the practical sense, available. The Department then turned its attention to younger artists, those with developing reputations. After a sustained search and several interviews it was agreed that we should select Dennis M. Rowan—who had held a series of temporary one-year appointments while Chesney was on leave. In appointing Rowan to a regular tenure-track position, the Department decided to break its own unwritten rule, to which it had zealously adhered for well over a decade, not to employ its own graduates in the fine arts areas on a permanent basis who had not taught elsewhere for at least five years. The consensus of all concerned was that Rowan should be the exception. Rowan's achievements as a printmaker and those of his students have

confirmed this decision.

Among other major printmaking processes is lithography. Twenty or more years ago repeated attempts were made by a few of the staff to initiate work in lithography. Ernest DeSoto and Peter Bodnar devoted considerable time to this effort, much of it their own time on a volunteer basis. The main obstacle to the growth of the program, however, was that neither DeSoto nor Bodnar could be released sufficiently from other teaching duties to concentrate on its development. Their efforts implanted the idea, however, and a decision was finally made to employ a full-time lithographer. A search led to John Dowell, appointed Assistant Professor in the fall of 1968. Persistent in seeking money and in obtaining grants, he built the program beyond expectations. In 1971 he resigned to teach in Rome, Italy, in the overseas program of his Alma Mater, the Tyler School of Art of Temple University. It was an offer Illinois could not match.

In leaving, Dowell suggested that we consider as his replacement several young lithographers whom he regarded as outstanding. One of these was Daniel Socha, appointed Instructor in 1971, now Assistant Professor in charge of all printmaking.

As noted earlier, modeling in clay was among the earliest offerings of the Department. At the meeting of the Board of Trustees of December 15, 1874, Dr. Gregory, with reference to the University's infant School of Architecture, reminded the Trustees that "The Schools of this class in Europe have always in their course of instruction the modeling of architectural ornaments, etc., in clay. The exhibition of the modeling work of the polytechnic and art schools of Europe, at the World's Exposition, at Vienna, attracted a large amount of attention. The provision for instruction in this study can now be made without great difficulty in an experimental way, by a graduate of the Academy of Fine Arts, in Louvain, Belgium, now here, and ready to undertake this work on such terms as the Trustees may propose. The importance of the work and the difficulty of obtaining at will a suitable teacher, render it extremely desirable that the qualifications of this gentleman be put to the test." With these remarks Gregory was attempting to persuade the Trustees to appoint James Kenis. Gregory succeeded and Kenis was employed as Instructor in Clay Modeling and Architectural Ornament for three months during the winter term of 1875 at \$40 a month. In June of 1875 he was reappointed with the title of Instructor in Modeling and Designing at \$60 a month. At the June 7, 1876 meeting of the Trustees, Gregory again recommended his reappointment and an increase in salary because Kenis is "proving himself a thorough instructor." Kenis left in 1877 and was succeeded for a short time by the youthful Lorado Taft, then not yet a recipient of a Bachelor's degree.



Forty-two years later, in 1919, Taft was appointed Non-resident Professor of Art in the Department. He did not draw a salary from the position and never taught a class in art on this campus in this capacity. Instead he gave an annual series of lectures—lecturing in the Auditorium, always to a full house. Eleven years later, on the occasion of his seventieth birthday a group of his friends and admirers established and endowed the Lorado Taft Lectureship in his honor. With \$5,000 from the Alumni Association—the only large contribution—they raised a total of \$23,306.50, the rest of it in small amounts from forty-three Illinois cities and towns, and from Indiana, Pennsylvania, New York, and Massachusetts. The money was given to the University with the understanding that the earnings from the endowment were to be used to support Taft's own annual lectures for as long as he wished. The first of the series commenced in 1931 and has since annually brought to this campus speakers, who, over the years, have touched on every aspect of the arts of interest to the several departments of the College of Fine and Applied Arts, which has administered the lectureship funds.

Although instruction in modeling would remain a standard part of the curriculum thereafter it seems that none of the many teachers who taught it were sculptors in a professional sense. They thought of themselves as painters or designers. The list includes Frederick, as well as Lake, who for many years taught modeling as well as other courses. In 1944, this pattern changed—Marvin Martin, a professional sculptor with numerous completed commissions in the Rocky Mountain states and with some teaching experience was employed. There was a real opportunity and he seized it. Students in architecture and industrial design were required to take modeling, a substantial group in terms of numbers, but only the most elementary level of instruction was provided. There was little interest from other students and no demand for advanced work. Martin's enthusiasm greatly increased enrollment, students from all corners of the College and University elected to study with him, intermediate level courses were added. Eventually the demand was so great that two additional instructors were added to the staff. One of these was Frank Gallo, appointed in 1959.

Led by Martin the trio put in many hours beyond teaching, planning their utilization of the new Fine Arts Building, then approaching completion, and writing and rewriting the new degree program they were soon to propose. Their curriculum, leading to the B.F.A. degree in Sculpture, was approved in 1961. Tragically, only three years after moving into the new building, Martin suffered a stroke and died during the summer of 1963. Gallo, an Assistant Professor and enjoying spectacular success with his sculpture, resigned in 1964 to devote all his time to professional practice. Other sculptors of considerable stature were

employed to lead the program but did not remain. One left for what he believed was a more attractive opportunity, another was not equal to the task. The morale of students deteriorated for lack of leadership.

In 1967 Gallo was reappointed as Professor to head the program. He was especially interested in implementing a graduate program, approval for which had been granted by the State Board of Higher Education in 1965 during his absence, and which he had had an important hand in drafting prior to his earlier resignation. As with other graduate programs in art, University imposed limits restrict enrollment currently to ten students in sculpture, drawn from all quarters of the nation. Gallo gives his primary attention to this, with responsibility for the undergraduate program shared by Assistant Professor Roger Blakley and Associate Professor Peter Fagan.

The program in Crafts at Illinois has its roots in occupational therapy. Instruction in ceramics, metalwork and other crafts was not offered by the Department prior to World War II. It is fair to say that most of the Departmental faculty of the 1930's knew little of these arts and probably thought of them as being a lower level of artistic activity. James Grote Van Derpool provided the vehicle for their initiation by implementing the program in Occupational Therapy. Although the degree was originally awarded by the College of Liberal Arts and Sciences, and later transferred to the College of Medicine in Chicago, Van Derpool above all others was responsible for establishing it. He foresaw certain aspects of the visual arts becoming an important part of the knowledge and skills the therapists would need. A requirement in the curriculum approved in 1943 were courses which combined elementary work in pottery, metalwork, leather work and bookbinding. Elementary though these courses were, the demand for them soon exceeded capacity. Required as they were for occupational therapists, and subsequently by other professional curricula, it was soon nearly impossible for an art major to enroll in these courses. As part of plans to respond to enrollment demands new courses were introduced in 1948 which permitted concentrated study in each craft area—pottery, metalwork and jewelry, bookbinding, and leather work, and, in addition, recreational crafts. The person playing a key role in the growth and transformation of this work was Arthur Pulos, a silversmith, who joined the faculty in 1946. He also taught the courses dealing with materials for the curriculum in industrial design and influenced that program significantly. Another who would play an influential role in the years ahead, Donald E. Frith, a potter, was appointed in 1952. Handicapped though it was by inadequate space and equipment, the program was clearly moving ahead. When Pulos resigned to head the program in industrial design at Syracuse University, Robert A. von Neumann was appointed that fall (1955) as his re-

placement, and has since been in charge of metalcrafts and jewelry. Subsequently, it became evident that though there were relatively few faculty members involved in these courses at the time, there was a need for someone with overall responsibility for all the work in Crafts. Frith was given this assignment and still holds it. Five full-time faculty are involved.

Glassforming was added to the Crafts program in 1968. Considering that the University was then entering its present period of severe budgetary constraints, the introduction of glassblowing and related techniques at that time was hardly fortuitous. It is among the most expensive of the arts on the basis of cost per student because of the rapid deterioration of equipment due to the high temperatures which must be used, and because comparatively few students can utilize the furnaces at any one time. Materials and energy costs are also high. Although the realities of this were gradually realized, a decision nonetheless was made to proceed even after a faltering first two years. The appointment of Kimrie Newcomb produced a functioning program. The limited budget required that he build much of the equipment himself and enrollment was necessarily limited; but a good start was made. Resigning to return to California in 1976, Newcomb was replaced by William Carlson, who has already demonstrated that he too can make the most of a small budget.

One of the distinctive features of the development of the Department of Art and Design at the University of Illinois is its long and close relationship with the Department of Architecture. The program in Architecture has been an important source from which the visual arts grew on this campus, and drew strength and tradition. Again, the roots reach back to Regent Gregory, who recognized the extraordinary talents of Nathan C. Ricker, the University's first graduate in Architecture, March 1873—indeed the first graduate of an American collegiate program in Architecture.

Gregory was so favorably impressed with Ricker that he offered him a permanent position if he would travel abroad for six months following graduation. He accepted, returning in the fall of 1873 to become Head of the Department of Architecture. Nine years later he was also made Dean of the College of Engineering.

Working alone at first against almost unbelievable obstacles, Ricker built the program until it was nationally known for its size, leadership, and the excellence of its graduates. Although admittedly emphasizing engineering and technical studies, he attached great importance to aesthetics—insisting that it was the keystone of the architect's education—and to the artistic pursuits related to architecture, drawing, painting and sculpture. The earliest courses in drawing and modeling were primarily for the architectural students, although students from other departments were free to enroll also. Later Ricker

employed artists as members of his department to teach some of the courses, particularly those in freehand drawing.

One of these artists was Newton Alonzo Wells, who won the competition to design and execute the decorative paintings for the new University Library (now Altgeld Hall), designed by Ricker, the construction of which was completed in 1897. Wells, then an artist and teacher in Paris, France, was afterward, as we have already noted, appointed Professor of the History and Practice of Painting in the Department of Art and Design (1899-1903), but then was transferred to Architecture with the title of Professor of Architectural Decoration, where he remained until 1919. And, as has been mentioned earlier, there were four artists on the faculty of the Department of Architecture in 1933, when they were transferred to the Department of Art.

The relationship did not end with this transfer, however. Other artists were later employed on the staff of Architecture to teach a course in drawing theory—including perspective, orthographic projection, shades and shadows, etc.—then required of all art majors. In 1963, this work was transferred to Art, with the responsible faculty members—Ruth Johnson, Walter Johnson, James Wallace, and an assistant—and continues under the direction of Wallace.

An even larger element in this relationship was the Art Department's responsibility, after 1933, for teaching all of the courses in freehand drawing for architects. Thereafter, for over thirty years this function was maintained. For most of the period the requirement was for a sequence of six interrelated courses which all architectural students took over a period of three years—one course each semester. Considering that the Department of Architecture was then often referred to as the world's largest—in any case it was a substantial student body—these requirements generated a lot of teaching and involved the participation of many members of the Department of Art. In short, providing service for the Department of Architecture provided jobs for many artists. The person in charge of this important responsibility was Louise Woodroffe.

Eventually the Department of Architecture reduced somewhat the amount of freehand drawing required to allow for the inclusion of other courses, and still later in planning for a new six-year curriculum, decided to combine drawing and design in an integrated foundation program and to take charge of it themselves. While the work in drawing thereafter was to be part of a two-part course directed by architects, they wanted the Art Department to provide the personnel to teach the drawing portion, and to share in determining content. It was an unusual concept, one that some members of the Department thought could not succeed. Nicholas Britsky volunteered to work with Claude Winkelhake of the





Department of Architecture, who was in charge of the new foundation courses, to conceptualize and supervise the Department of Art's role, which now involves three full-time faculty members and twelve quarter-time assistants. Under his leadership the program functioned smoothly from the beginning, and to the satisfaction of the Department of Architecture. Since a year prior to, and in anticipation of, Britsky's retirement in 1976, this demanding task has been held by William Fothergill.

Another example of collaboration of the Departments of Architecture and Art and Design is in the doctoral program in Art History. Here, both the historians and the pertinent courses of the two departments are considered as a single resource for students pursuing a Ph.D. degree in Art History, even though the faculty members remain affiliated with their respective departments.

The Department's need for work in photography was frequently mentioned during the years following World War II. Departmental Chairman Allen Weller touched on this need in his annual report of 1948-49, saying, "... We must also, at an early date, study the relation of photography to the general art curriculum, and place the emphasis on this form of appreciation which its important place in modern life demands." Subsequent annual reports also refer to the need. Despite the realization of its importance, photography was not introduced until more than a decade later primarily for lack of space. Several existing programs had been overcrowded in the space assigned to them for some years—the developing programs in Crafts, Graphic Design and Industrial Design, for example—which discouraged the introduction of yet another new field.

The problem of insufficient space pertained even after the Department was assured that a new building would be constructed for it. The reason was that the square footage of the new building was to be the same as the new building which in 1946-47 had been cancelled just prior to the letting of the contracts. In other words, the new building when completed would provide no more space than one planned fourteen years earlier. It was painfully clear that several of the Department's programs could not be fitted into the new building. The dilemma generated bitter arguments. Finally it was decided that the Freshman Program, most of the service courses, Crafts, Graduate Painting and Art History would not be included. Needless to say, space for a new program in photography was not included either. However, after the contract was let, realizing that there would probably be another ten-year delay if something was not done, the plans were revised to provide for a small program in photography. The faculty in Graphic Design, which wanted it above all others, agreed to give up one of the rooms assigned to them for the photographic laboratory. Thereupon, only a year before the

new building was to open (1959) Arthur Sinsabaugh was appointed to head the new program, to redesign the space assigned, and equip it. Ten thousand dollars was provided for equipment. Sinsabaugh has remained in charge ever since.

With a new position allocated in 1967 this work was enlarged to encompass a parallel but separate program in cinematography. Ronald Nameth was employed and for some years guided its development. Now producing films in Denmark, he was replaced (1971) by Julius Rascheff who leads this expanding program today. Even though two additional photographers were eventually added to the staff and facilities enlarged approximately 50%, demand from all sections of the campus exceeded capacity.

Sinsabaugh's unrequited dream, however, was for a major centralized all-campus facility for photography, film, and the related graphic arts—bringing together all of the many existing programs of this kind into one facility to encourage research and creative activity. Such a plan, proposed by him, elicited a great deal of interest on campus, but did not obtain funding. His proposal, however, undoubtedly enhanced the receptivity for another proposal, similar in concept, but much reduced in scale, which he and Raymond Perlman, with Shipley's encouragement, submitted as a new program from the Department of Art and Design. It was titled the Visual Research Laboratory. To the surprise of even its writers the proposal was soon selected by the campus administration as one of only five or six new programs to be submitted to the Illinois Board of Higher Education for funding in 1972. Subsequent revisions and plans were developed over many months by the responsible faculty at great personal cost of their time.

Today the Visual Research Laboratory (now referred to by the University as Visual Arts Laboratory) is partially realized. When at first it failed to obtain an additional appropriation for the proposed new program the University administration nonetheless provided \$20,000 in recurring funds to enable it to be started. Eventually the concept in total was approved by the Illinois Board of Higher Education and became part of the University's future plans. Alterations of the third floor of the Fine and Applied Arts Building to accommodate the program are almost complete. Funding to equip a first phase has also been provided, but that for the second phase and most of the necessary staff has been delayed because of the budgetary difficulties currently faced by the University and higher education throughout the state.

When the Department moved into the new Fine and Applied Arts Building in 1960 long-range plans called for a smaller wing to be built to the north which would house additional teaching laboratories (studios) and lecture rooms for Art. There was also a master plan projecting further into the future which called for a nearby centrally located building to house

the Ricker Library (Architecture and Art) and subsequent buildings for the Departments of Architecture, Landscape Architecture, and Urban and Regional Planning, with their libraries combined with the Ricker; all conceived to bring together in one integrated complex all units of the College of Fine and Applied Arts dealing with the environmental and visual arts. It was a good and logical concept, placing as it did the library in the center of buildings for its related disciplines and providing also for jointly used shops, lecture and seminar rooms, and other facilities of common interest. The wing for Art was not built, however, and in time the other units of the College lost interest in the larger plan to bring all units together.

Meanwhile in the mid-sixties Provost Lanier agreed that the University should, as rapidly as was practical, henceforth commit itself to providing studio space for faculty artists to further their creative work in the same way that it provides laboratories for chemists and offices for scholars. He also became interested in encouraging the graduate program in sculpture and the parallel effort of reappointing Frank Gallo to lead it. His interest led to the construction in 1968, as an experiment, of two low-cost prefabricated metal buildings, one for faculty studios and one, according to Gallo's design, for graduate instruction in sculpture. The possible use of prefabricated metal buildings as a means of housing a variety of educational functions in the visual arts at low initial cost was proven feasible. Thoughtful design of the space to meet requirements is, of course, paramount, as with any other method of construction.

The Department currently provides instruction in ten different widely scattered buildings and has faculty offices and studios only in five others. The buildings range in condition and quality from very good to poor. The critical budgetary situation faced by the University over the past five years has greatly reduced its ability to respond to space needs with major building projects and the Department's prospects for a new building which could consolidate most of its activities would seem to be many years in the future. However, some improvement has been given us almost every year through alterations or moves to other quarters. The major alterations now nearing completion to house the Visual Research Laboratory is a case in point. Assuming this facility can eventually be properly staffed it will afford the Department enviable capabilities. These alterations will also provide much improved space for the undergraduate program in Graphic Design, heretofore the most overcrowded and inadequate situation in the Department. We are therefore hopeful that the other most immediately critical housing problems—graduate Graphic Design, graduate Industrial Design, graduate Painting and Printmaking, and the Founda-

tion Program—will be alleviated in the near future.

One of the more unusual educational experiences now provided by the Department began in 1968 with the appointment of Shozo Sato. Arriving on campus from Japan in 1965, largely through the efforts of the late Margaret Erlanger of the Department of Dance, Sato served first as a Visiting Scholar in the Center for Asian Studies, then in a series of temporary assignments for various divisions of the University. Finally realizing the value of Sato's unusual knowledge and abilities, Shipley, with support from a few of his colleagues and Dean Weller, offered Sato a half-time appointment to teach a course combining elements of three traditional Japanese arts—tea ceremony, flower arranging, and *sumi-e* painting. The course proved to be very popular with students, to have aesthetic merit, and to be an unusually effective means of acquainting students with some of the most fundamental attitudes and values of Japan. Sato's contributions were soon recognized throughout the Department and his position made permanent. In 1971 he was also given a continuing half-time position in the Krannert Center for the Performing Arts as Resident Artist, which he combines with his position in Art and Design, wherein he writes, directs, produces and often performs in interpretations and adaptations of Japanese theatre with student actors and assistants. These performances have received national and international recognition and are, we believe, unique in the nation.

Public service is, of course, one of the three main reasons for the existence of land grant universities. One of the forms of public service art departments can provide is to arrange for exhibitions for the enlightenment and (hopefully) enjoyment of the community at large as well as their own students. Frank Frederick recognized the potential in such activities when he wrote in a letter of June 1, 1906, to President James: "... An annual exhibition of first-class paintings at the University would do more to arouse interest in the fine arts, and cultivate aesthetic taste, than anything that can be done ... The formation of a collection of paintings would provide a constant and never failing source of inspiration and instruction not only to the students of fine art, but to the entire University body—both faculty and students—and to our numerous visitors ..."

After the formation of the new College of Fine and Applied Arts, C. V. Donovan as the perennial chairman of the committee on exhibits was the central figure in the College's expanding exhibition program. The East Gallery of the Architecture Building, today a large drafting room, was reserved exclusively for exhibits. The exhibitions served the interests of the College as a whole, and were greatly esteemed. The schedule for 1935-36 was typical of the diversity and quality. A total of twenty different exhibits was displayed during the year, including a collection of

One of the committees for the first University of Illinois Exhibition of Contemporary American Painting, 1948. Clockwise from the left: Dean Newcomb, Nicholas Britsky, Cecil V. Donovan, Miriam Sauter, James Shipley, Arthur Pulos (standing), Louise Woodroffe, Edwin Rae.

Another of the committees for the first Exhibition of Contemporary American Painting, 1948. Clockwise from the bottom: C. William Briggs, Richard Hult, John Raushenberger, James Lynch, Mark Sprague.

paintings by the nationally known artist Leon Kroll, two other shows of paintings arranged by New York galleries, an exhibit of paintings by the faculty of the University of Iowa, another by the faculty of Ohio State University, two exhibitions of photographs, a display of antique English and American silver and plate, an exhibit of Oriental rugs, results of the General Electric Design Competition, an exhibit by the Collegiate Schools of Architecture, three shows of etchings, woodcuts and other prints, three exhibits of student work, and the Annual Faculty Exhibition.

The Committee on Exhibits also worked hard at extension activities during the decade preceding the nation's entry into World War II, thereby trying to reach people beyond the immediate University community. Again 1935-36 is typical. To attract talented students the Committee began the circulation of student work in art, architecture, and landscape architecture among Illinois high schools. The first of these exhibits was displayed by nineteen high schools and three teacher-training colleges. A traveling faculty show was sent to Peoria, Rockford and Quincy, Illinois, to the University of Iowa, to Beloit College, and to Ohio State University. The Committee circulated four of the major shows which it had organized and exhibited during the year to a number of cities in Illinois, Wisconsin, and Indiana. It also contributed work by University of Illinois students to a traveling "Big Ten" student exhibit, and to another circulated nationally by the College Art Association.

We should remember that there were few traveling exhibitions available in those days, particularly to smaller communities and at moderate expense. Appreciative letters from groups displaying these exhibits indicate that they brought pleasure and often a new experience to a great many people throughout the state and region—doing much to encourage an interest in the arts. There were sources of inspiration for us, too. The University of Nebraska in particular, and the State University of Iowa were building collections of contemporary art about this time and had held national exhibitions of such art. Their enviable example fanned the flame of latent desires here which we would eventually implement.

After World War II the Department became heavily involved with the Division of University Extension in teaching extra-mural courses and in related activities. The peak for this was during the late '50s and early '60s. For example, during the summer of 1961 and the following two semesters the Department taught a total of sixty-five art classes of this kind, forty-seven of them non-credit—sixteen of these on campus, thirty-one off campus—and eighteen for credit off campus, for a total of 1247 registrations. The off-campus classes were presented in twenty-nine different communities. Twenty-nine staff members participated in teaching these courses, two of which were members of the Department of Architecture,

and one a resident of Quincy. The rest were members of the Department of Art.

As the Department's participation in extra-mural teaching was first getting underway, Professor Walter M. Johnson collaborated with the Division of University Extension in dealing with many problems. Later, to administer the growing volume of this work he was given a split appointment, divided between the Department of Art and the Division of University Extension. He still heads this program, now called Continuing Education and Public Service in Visual Arts.

Undoubtedly one of the most significant and far-reaching ventures undertaken by the University in support of the arts was the initiation of the Festival of Contemporary Arts, held for the first time from February 29 to March 28, 1948. The Festival involved four teaching departments of the College together with the collaboration of the School of Journalism, School of Physical Education, Department of Speech, and the Illini Theatre Guild. Recitals, lectures, and clinics were presented in the fields of music, dance, drama, cinema, creative writing, and art, and exhibits of art, architecture, landscape architecture, and city planning were shown throughout the month.

The major exhibit of the Festival was a national competitive Exhibition of Contemporary American Painting housed in the Hall of Casts, in Room 120 and the East Gallery of the Architecture Building. Some seventy-five invited paintings by well known artists were shown together with an approximately equal number of works selected from 953 entries from a nationwide competition. An unusually elaborate catalog was published, listing 144 works of which seventy-two were illustrated. Purchase prizes of \$7,500 made it possible for the University to acquire ten paintings for its contemporary collection. Succeeding Festivals continued the policy of purchasing from the exhibitions—examples of photography and crafts, as well as painting and sculpture—and became the major source of acquisitions of contemporary art.

We wonder if Regent Gregory's display of replicas of classical sculpture in 1875 was as electrifying in its day as the first Festival of Contemporary Arts. Certainly nothing since Gregory's pioneering exhibit had brought the University so much favorable attention in the world of art as the succession of Festivals which were to follow, annually until 1953, biennially thereafter until 1969.

The catalogs for the Exhibitions of Contemporary American Painting (and Sculpture beginning in 1953) in particular brought the University international renown. Although people came in great numbers to view the exhibitions, the catalogs reached a far larger audience. Each year they became more elaborate and comprehensive. The 1949 Catalog included biographical data about most of the artists and featured ninety-five large photographic illustrations of the 134 works listed. In succeeding years more complete biographi-

in a complete program. They also knew that it should be taught at a higher level of professionalism than had been their practice. However, understaffed as they invariably were and therefore unable to do justice to the numbers of students and courses for which they were already responsible, they inevitably filled faculty vacancies with studio personnel.

Having Rexford Newcomb as Dean, himself an eminent scholar, author and teacher of architectural history, gave the history of art greater status and emphasis. After 1931 there were always one or more qualified art historians on the faculty with advanced degrees from the most respected institutions. The fact that the next three department heads following Edward Lake were art historians also helped the cause.

Van Derpool reorganized the courses in art history, increased the number offered, and the range of subject matter covered. He also arranged in 1939 for a joint appointment in the Departments of Art, Architecture, and Classics (47%, 20% and 33% respectively) for Dr. George Mylonas, a distinguished scholar, as Professor of Classical Art and Archaeology. He was paid more than Van Derpool and his appointment considered a stroke of administrative brilliance. Unfortunately Mylonas resigned at the end of the year and no suitable replacement found. Frank Roos (Head, 1946-48) recruited Allen S. Weller from the University of Missouri to fill a full professorship in art history which had been established in the Graduate College. There were then three full-time art historians. Roos instituted courses in modern art after a study revealed that 50% of all art students had no knowledge of art since the Renaissance, and only 20% had received any instruction about modern art in an art history course. He also introduced a two-semester survey course in the history of art as a requirement of all studio majors in their sophomore year. This survey was a prerequisite to all advanced courses. Under Roos' leadership the Department also established two new programs leading to the Master of Fine Arts degree, one in art history, the other in painting. (With the support of Dean Newcomb, he was also able to reduce the teaching loads of most studio teachers from an average of 21 to 24 in-class hours a week, to an average of 18.)

In 1951 two new undergraduate degree programs in art history were finally initiated under the leadership of Allen S. Weller who succeeded Roos as Department Head (Head, 1948-54). One program, in the Department of Art, required some studio course work and led to the B.F.A. degree; the other, in the College of Liberal Arts and Sciences, leading to the B.A. degree.

However, it was under the headship of Shipley, a designer, that the work in art history expanded most in size and scope. He perceived that with Weller (who had become Dean of the College on Newcomb's retirement) largely involved in administration there

were actually only two and a quarter full-time equivalent art historians on a faculty of thirty-nine regular members. The quality was high but disproportionately small in numbers compared to the studio staff. As a long-time member of the studio faculty he could speak to this issue in the Department without arousing fears among studio proponents that he had an ax to grind for art history—as might have been the case if an art historian had raised the same arguments. Collaborating with Edwin C. Rae, Professor in Charge of Art History (1954-71), who planned the desired new courses, proposed the necessary specialized faculty to staff them, and assisted in the development of arguments submitted to the Administration, the faculty in Art History was steadily increased. Following a series of letters in which Shipley argued the need for the Department to develop a Ph.D. program in this subject and for the additional specialized faculty that would be needed to implement it, Provost Lyle Lanier became warmly supportive. Today there are eleven full-time art historians, six and a half full-time equivalent assistants. Approximately half the growth in new regular positions was provided with additional money allocated by the University. The other half of the positions were added by converting studio positions—as a studio member would resign or retire—into art history positions. This required the agreement of the studio faculty and reflected their strong support for the program and their desire to see it strengthened.

Rae was primarily responsible for planning and writing the proposed new Ph.D. program—approved by the State Board of Higher Education in 1968—and was heavily involved in the recruitment of staff to fill the new positions. He asked to be relieved of his administrative duties in 1971. Since that time Professor Jerrold Ziff has led the program. Art History is noted in the Department for the esprit de corps of its students. The graduate students—averaging approximately thirty in number—have for several years held weekly colloquia on a quite regular basis which are open to all who wish to attend.

The most recent addition (1972) to our work in Art History is the program in Museology, originated and taught by Muriel B. Christison, Director of the Krannert Art Museum. Available to students in art history as an option earned through additional credits, the program has also been funded largely with grants obtained by her from the National Endowment for the Arts which provide for distinguished speakers and consultants for the program, and for special travel for the students.

Printmaking at Illinois is a program that might be termed small but mighty. There was considerable talk among the faculty in the mid-forties of the need to add work in what they referred to as graphics. Such was seen as being particularly advantageous to students in painting, but to other disciplines as well. In

"certainly we cannot ignore a splendid outlet for artistically inclined youth in the field of industrial design."

Participating personally in the search to find someone to head the new program, Newcomb brought Hudson B. Roysner, an award-winning silversmith who earned his living as an industrial designer with a Chicago-Cleveland firm, to the campus in the fall of 1937.

Although the curriculum which Roysner wrote has been altered many times in the intervening years in terms of the content of courses, and supporting courses have been added and dropped, it is interesting to observe that the basic curriculum, as a structure of courses which in relation to each other must meet certain educational and professional needs, is still in use.

Roysner left after only two years for the climatic advantages offered by the University of Southern California. His replacement was James R. Shipley, who had designed Cadillac and LaSalle automobiles for General Motors. After Shipley was appointed Head of the Department in 1956 (he had already served one year as Acting Chairman), Edward J. Zagorski was brought from the University of Wisconsin as his replacement. Two years later Zagorski was given responsibility for the program, leading both the undergraduate and graduate levels to the present day. Five full-time specialized faculty are involved.

The graduate program in Design, leading to the M.F.A. degree with concentrations in either Graphic Design or Industrial Design, approved in 1952, was slow in developing. Advanced degrees in either field were of little interest to employers in the business world and few of the graduates were interested in careers in teaching where graduate degrees were expected. There was also the problem of providing a valid educational experience beyond the undergraduate level for the few students enrolled. Learning that Indiana University had an exemplary program, the Department in 1963 recruited Ronald Sterkel from Indiana for the purpose of building a viable graduate program in Graphic Design. With space provided and some new equipment he recruited students, obtained assistantship support for them from various quarters of the campus, and generally provided us with a successful model. Today the graduate programs in both Graphic and Industrial Design are functioning well. Graduates with the advanced degree generally have an advantage in finding employment. The respective faculty in each area participate to some degree in offering graduate instruction, with Herbert Jackson providing the major effort and coordinating the program in Graphic Design, Larry Bell that in Industrial Design. Current limits on graduate enrollment are eight and ten students, respectively.

Instruction in art at the University of Illinois was

from the very beginning focused primarily on the various studio courses. In the quite detailed descriptions of course content in the Catalog for 1876 there is a reference to the study of historic styles of ornament, but none to lectures on art history. The Catalog for the following year mentions lectures on art history only as the last of a considerable list of items in the last of four stages (semesters) of study. There is some evidence to suggest that greater weight was given to art history as the years progressed. Newton Alonzo Wells held the title of Professor of the History and Practice of Painting in the Department from 1899 to 1903. And, in his annual report, written March, 1906, Department Head Frederick, in the first paragraph, wrote, "... an (additional) instructor of the history of art and an instructor of painting would enable me to reorganize the Dept. so that students could make a major of A and D." However, he then proceeded in the report to list a need for instructors in three other areas and concludes the argument by stating, "I can handle the work in the history of art, but would rather devote my time to advanced work in color and drawing and modeling from life," indicating, it would seem, that the need for instructors in other areas was more urgent. This apparently was the pattern followed in the Department for the next twenty-five years—history of art was taught by teachers whose primary responsibilities and interests were the studio courses.

It is curious, however, to find that the Department's budget for 1913-14 listed a vacancy for a "Professor of the History of Art" with an annual salary of \$4,000. This was a very good salary for the time. Assistant Professor Lake, the Acting Head, was then earning \$2,250 annually after more than fifteen years of service, and the salary for a vacant instructorship was \$1,300. The position in the history of art was apparently not filled, and does not appear again in the Department's budgets for following years. Another excellent position was funded in 1929-30 at \$6,000 for a "Professor of Fine Arts." Correspondence to explain the Department's intentions for this position has not yet been found so we do not know what plans were visualized for it. The salary, comparatively speaking, was very attractive. Lake was then earning \$4,000, Associate Professor Bradbury, \$3,600, Assistant Professor Nearpass, \$2,500. Again the position was apparently not filled and is omitted from the Department's budget for the following year. No qualified art historian was appointed until Alfred Nicholson was added in 1931, as Assistant Professor with a salary of \$3,500.

We can surmise why the history of art was not given more attention. The Department's origins were as a service department to provide useful skills and perceptions to students in agriculture, architecture, and engineering. The faculty and Department Head themselves recognized the importance of art history



cal information was included, together with statements by many of the artists themselves, and almost every exhibited piece was illustrated. Because of their exceptional comprehensiveness, because of the reputation of the artists represented, and because of the perceptive and illuminating introductory essays by Allen S. Weller, the catalogs were equally sought and carefully retained by libraries, museums, collectors and artists alike. Requests for them came from all over the world including from behind the Iron Curtain. On two occasions the Department of State purchased large numbers of the Illinois catalogs, and distributed them world-wide; a program which led to some most interesting contacts and correspondence. The catalogs also had a major effect in stimulating the growth of the graduate programs, particularly in painting, for prospective students from all over the nation, responding to them, sought to enroll at a place which sponsored such exhibitions.

Many people shared in making the Festivals an unqualified success. In particular, an enormous amount of unrecorded effort was required from a great many faculty members. Until 1957 every phase and facet of the Exhibition of Contemporary American Painting and Sculpture was carried on solely by the Art faculty. Faculty committees handled the voluminous correspondence, attended to the mailing lists, arranged for most of the publicity, uncrated and recreated the works of art, hung them in the Gallery, and wrote, designed, and oversaw the production of the Catalog, for untold thousands of man hours.

Although many contributed importantly to the effort, a few played central roles. C. V. Donovan carried the major responsibility until his retirement in 1965. He was the keystone in all planning, and Chairman of the Jury of Selection for all of the Exhibitions until that date except one. James D. Hogan was also involved in a great many ways, and was a member of the Jury of Selection for all the Exhibitions through 1967. Dean Newcomb and Frank J. Roos, Head of the Department during the first Festival year, figured importantly in establishing the event. One must also acknowledge the crucial part played by President George B. Stoddard and Provost Coleman Griffith, who were receptive to the idea of the Festivals and the Exhibitions, and risked considerable criticism in allocating a very substantial sum of money required to make them possible. Beyond his celebrated essays for the Catalogs, Allen Weller, next to Donovan and Hogan, most frequently selected the shows. Nicholas Britsky also contributed importantly, as did Warren Doolittle and Charles Dietemann. Edwin C. Rae and Raymond Perlman were principals year after year in the development of the Catalog.

The completion of the Fine and Applied Arts Building and the Krannert Art Museum in 1960-61, the latter made possible largely through the generos-

ity of Mr. and Mrs. Herman C. Krannert, greatly improved the physical facilities for teaching the visual arts. The new Museum also provided a proper home for the Trees Collection of paintings and other collections which had long been held in storage. Frequent gifts from the Krannerts added importantly to the acquisitions of the Museum in later years. Their generosity supported the major part of the financing for the Krannert Center for the Performing Arts, which provided the University with one of the largest and finest such facilities in the nation. Donovan served as the first Director of the Museum until his retirement in 1964. Weller then replaced Donovan while concurrently serving as Dean of the College. In 1971 he resigned as Dean but remained as Director of the Museum until his retirement in 1975. Mrs. Muriel Christison, Associate Director since 1962, became the current Director in 1975.

By 1966 a study prepared for the College Art Association under a grant from the Ford Foundation, referring to the "huge departments of the Midwest," described Illinois as "the largest art department with the largest budget in the nation." (We note that the study did not include schools not affiliated with colleges or universities, such as Pratt Institute or the Rhode Island School of Design which were larger, at least in terms of majors.)

The Department of Art and Design (the Board of Trustees approved changing the name from Department of Art back to Department of Art and Design in 1971) today teaches from 2200 to 2500 students each semester. The higher figure would reflect overcrowding and be above maximum desirable capacity. Controlling admissions and enrollment is not an exact science. Of these, about 600 are majors (the number on occasion has been as high as 700), most of whom intend to follow some aspect of art or design as a career. One hundred to 120 are graduate students, most with career aspirations. One or more courses are taken by 1500 to 1700 students from other divisions of the University. Since its formation in 1931, the Department has granted, as of August 1976, 3080 Bachelor's degrees, 663 Master's degrees, and six doctoral degrees.

To meet current teaching responsibilities the faculty is composed of sixty-nine regular resident members of instructor rank and above: thirty-one professors, twenty-two associate professors, nine assistant professors, and seven instructors; two academic professionals; and seventy part-time graduate student teaching assistants representing eighteen or slightly more full-time equivalent positions. This does not include the teaching provided by Mrs. Christison of the Krannert Art Museum.

Eleven of the regular full-time faculty teach courses in Art History or related subjects, five teach courses in educational theory. Because a large majority of students studying art at Illinois are enrolled in



studio courses, the remaining fifty-three members deal with some facet of studio art.

Twenty of the fifty-three are painters, eight are graphic designers; seven are industrial designers; six are sculptors; three are photographers, one a cinematographer. There are two potters, two metalsmiths, one glass blower, two printmakers, one specialist in Japanese studio arts.

Such categorizations, however, are only useful in the most generalized sense. Traditional divisions between the various fields of art are no longer clearly defined, and many of the faculty work regularly in more than one field.

Supporting the faculty are fourteen nonacademic staff members whose efforts are as essential to the functioning of the Department as those of the faculty themselves. They include three clerk-typists, two clerk-stenographers, two instructional materials technicians, two equipment attendants, one accounting clerk, one laboratory helper, one library clerk, one secretary, and one staff secretary. Of these, the role of the head secretary is especially crucial. The Department's first budgeted secretarial position was approved for 1940-41. Previously part-time help had been employed from a fund for wages. Florence M. Webber filled the position initially, but was replaced in 1942 by Mrs. Helen Jordan, who, until her retirement in 1968, served under five department heads and through the years of most dramatic growth. Her replacement, Mrs. Majorie Schlatter, has held the post since. These years have seen the faculty and staff at maximum size. (Recently we counted and found that including assistants, students on wages and the models employed in certain drawing and painting classes 175 persons were on the Departmental payroll.) Paper work has increased geometrically, prompted by new state and federal agencies, and such new demands as those for accountability and for affirmative action. Reduced budgets have not provided needed new positions with the result that secretaries, and the nonacademic staff collectively increasingly work under heavy pressure.

Administering all of the above at the Departmental level are three persons. The current Head of Department is full time in administration except during the summer when he has a 66% time teaching load. In 1961 a new position for an Assistant Head was established to provide administrative support and was filled by Eugene C. Wicks, then only recently appointed as Instructor. His position was elevated to Associate Head in 1967, and in 1975 altered to include the duties of the Coordinator of Graduate Programs in Art and Design. To make possible this consolidation, which brings all Departmental student affairs, graduate and undergraduate, under the office of Associate Head, and to further assist with the increasing volume of administrative work, a new Assistant Head position was established in 1975, and been filled by Curtis Stephens since its inception. Both positions are presently scheduled for 66% administration, 33% teaching.

The most capable and energetic art faculty and department head imaginable could accomplish little without the interest of and support of the administrators above them. In the twenty-seven years between 1904 and 1931 the Department of Art and Design grew by one faculty member only, from four to five. From 1906 until 1933 not one member ever held the rank of Professor; indeed, for twenty-five years no member held the rank of Associate Professor. The correspondence available suggests that the little de-

partment did not lack good people, did not lack imagination, energy or commitment. What it lacked was administrators above them—a Dean or President—who cared about their development. A concerned Dean or two would surely have had a positive effect on the progress of the Department during those twenty-seven years. Deans have ready access to Presidents. Department Heads usually do not. The difference in the fortunes of the Department after it became a part of the new College of Fine and Applied Arts—with a Dean who cared—was truly dramatic. It gained one new position as it was transferred into the new College. Two years later it was given four more staff members—the four from Architecture—thereby not only increasing its responsibilities and influence but also stopping the growth of another little art department. We must not overlook the importance of this. The word is that Newcomb acted on his own against the wishes of Architecture. (Departments rarely give up anything if they can prevent it.) It is also interesting to note that in the five years following the addition of the four members from Architecture the Department gained another seven regular staff positions—all of this under the same Department Head who had been able to accomplish so little in the quarter century prior to 1931, and all during the depths of the Great Depression. The point of this is that much of the quite phenomenal growth of the Department—most of which has occurred since the formation of the College of Fine and Applied Arts some forty-five years ago—must be credited to three Deans—Rexford Newcomb (1931-54), Allen S. Weller (1954-71), and Jack H. McKenzie (1971-present). Special funding from McKenzie made possible this anniversary catalog.

The Department was a founding member of the National Association of Schools of Art, is still a member, and over the years has supplied that organization with many of its officers.

This fall a request was submitted to the University Administration through Dean McKenzie to have the Department's designation changed from Department to School of Art and Design, thus returning to its original name of 100 years ago. It will be some months before we will know the answer to this request.

Probably above everything else the excellence of an art school is dependent upon the quality of the faculty as artists and scholars. The annual Faculty Exhibition is one of the best means by which we may estimate the creative strength of the studio faculty as a collective effort. The productivity and excellence of the art faculty were frequently emphasized by Dean Newcomb in his early College reports, with Professors Bailey, Bradbury, Donovan, and Messrs. Hogan, Kennedy, and Louise Woodroffe mentioned again and again.

Today a large majority of the studio faculty exhibit their work frequently and widely, and are often the

recipients of important awards or other marks of recognition. To give all their names would be like reciting a roster of the staff. In 1974-75, for example, thirty-nine faculty members exhibited their work in 179 different shows. Awards and honors numbering twenty-five were received by thirteen of those exhibiting. Eleven held a total of eighteen one-man shows.

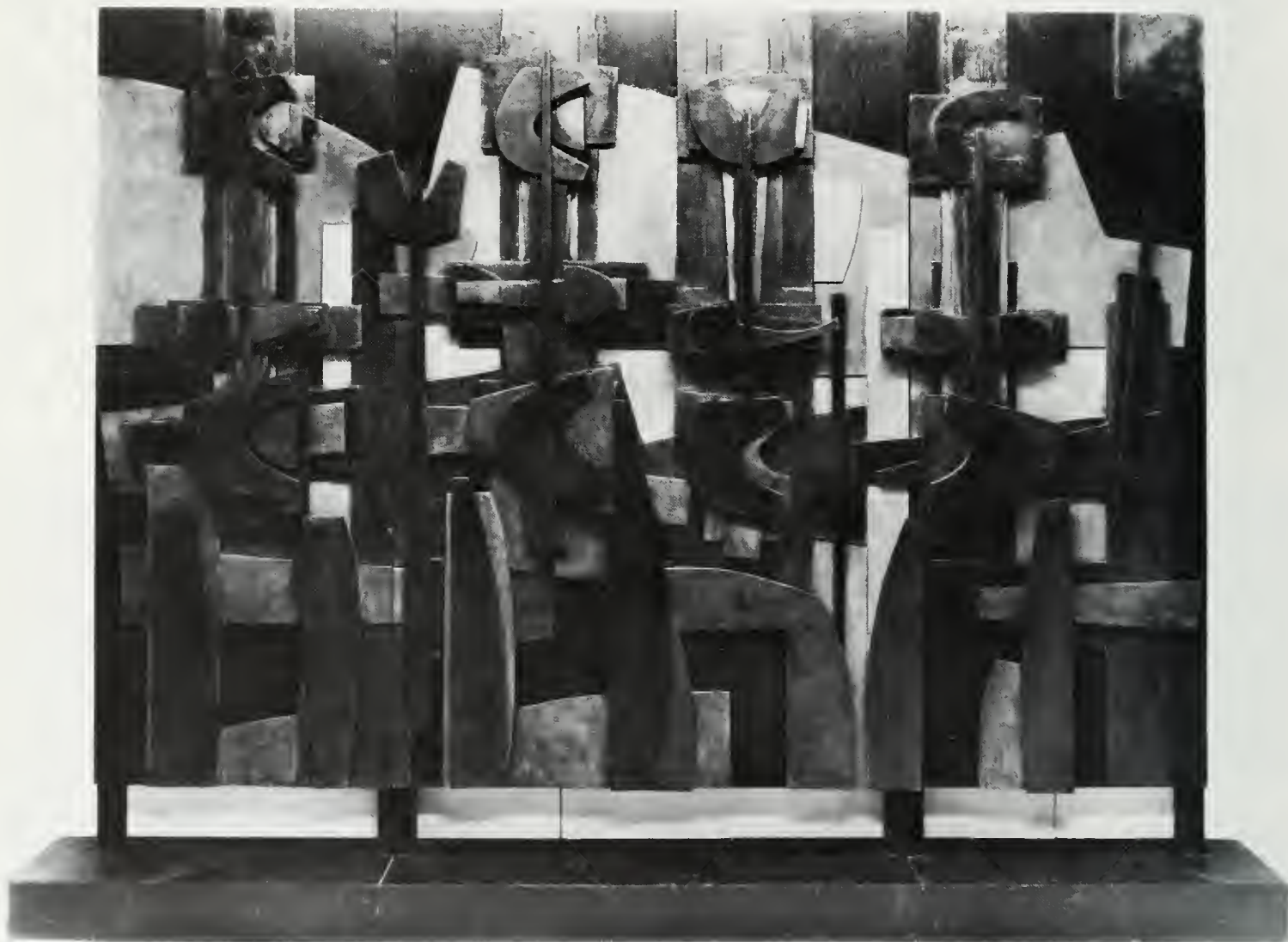
Many members of the Department, of course, do not ordinarily exhibit the works they produce, or only occasionally do so. The art historians do not. They write, publish, and present papers. Most designers only infrequently exhibit their creative efforts. They plan, consult, make working drawings, write specifications and supervise production by others. Whatever means the individuals in the Department utilize in carrying out their respective professional activities, we are always amazed at the total number of works produced, items written, exhibitions exhibited in, publications, workshops and lectures given, demonstrations, consultations, and similar activities beyond teaching which a large and active faculty will have engaged in over the course of a single year.

A hundred years is a brief period as we measure the existence and durability of some things. It is a long time for the existence of an art school on the prairies of downstate Illinois. During the century the Department of Art and Design grew and changed enormously—slowly at first, rapidly during the past forty years. Despite transitory problems it now provides a great many students with instruction and services which compare favorably with the best offered anywhere in the nation. As this brief history reveals, many gifted, energetic, and dedicated people worked very hard to bring it about. I have tried to briefly recall their participation out of admiration, gratitude and affection for them. The Department, and the amazing totality of the arts on this campus, to which they also contributed, is their monument. It is a living monument, however, and less important as a product of past achievement than as the basis for the future. For that is what a school really is—an instrument for shaping the future.

James R. Shipley, Head
Department of Art and Design

January 1977









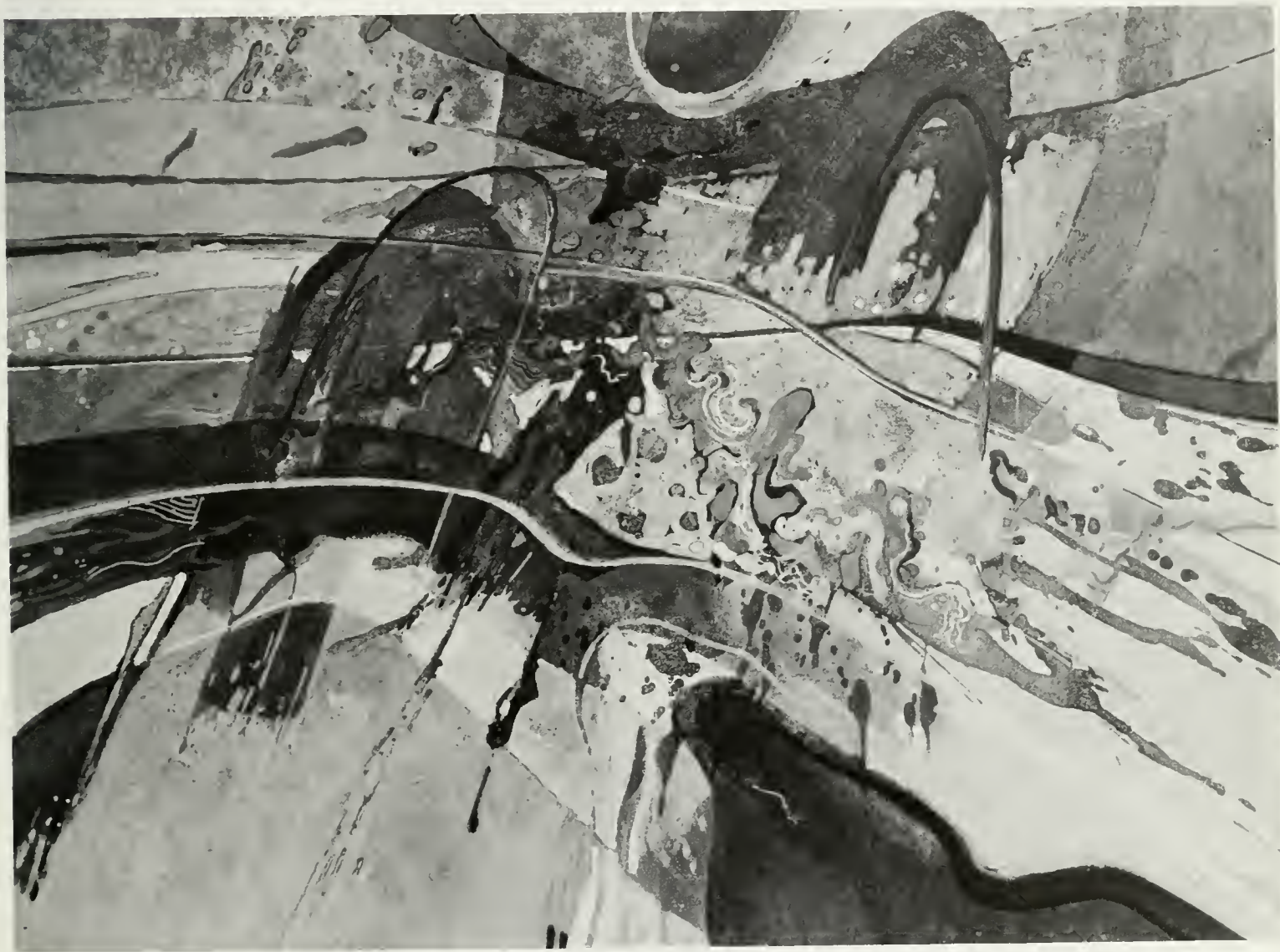






Charles Earl Bradbury. *Melos and Myself*. c. 1935. Oil on Canvas, 56½" x 42".













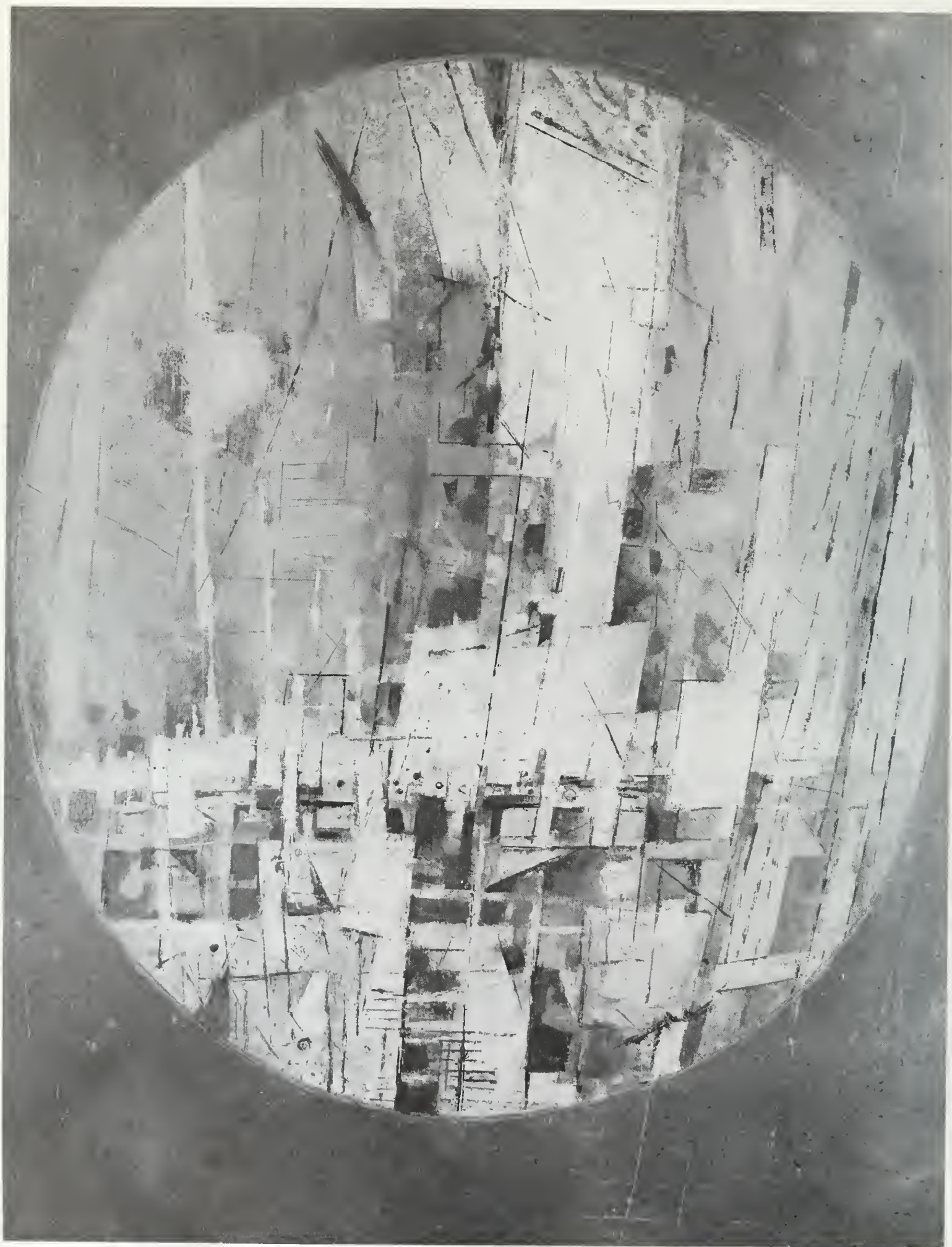








'm 3 pour
Ch. D. Sept. 1970







artist: Ralph Eckerstrom



JOHN STUART MILL *on the right to individual opinion*

We can never be sure that the opinion we are endeavoring to stifle is a false opinion; and if we were sure, stifling it would be an evil still. (*On Liberty*, 1859)

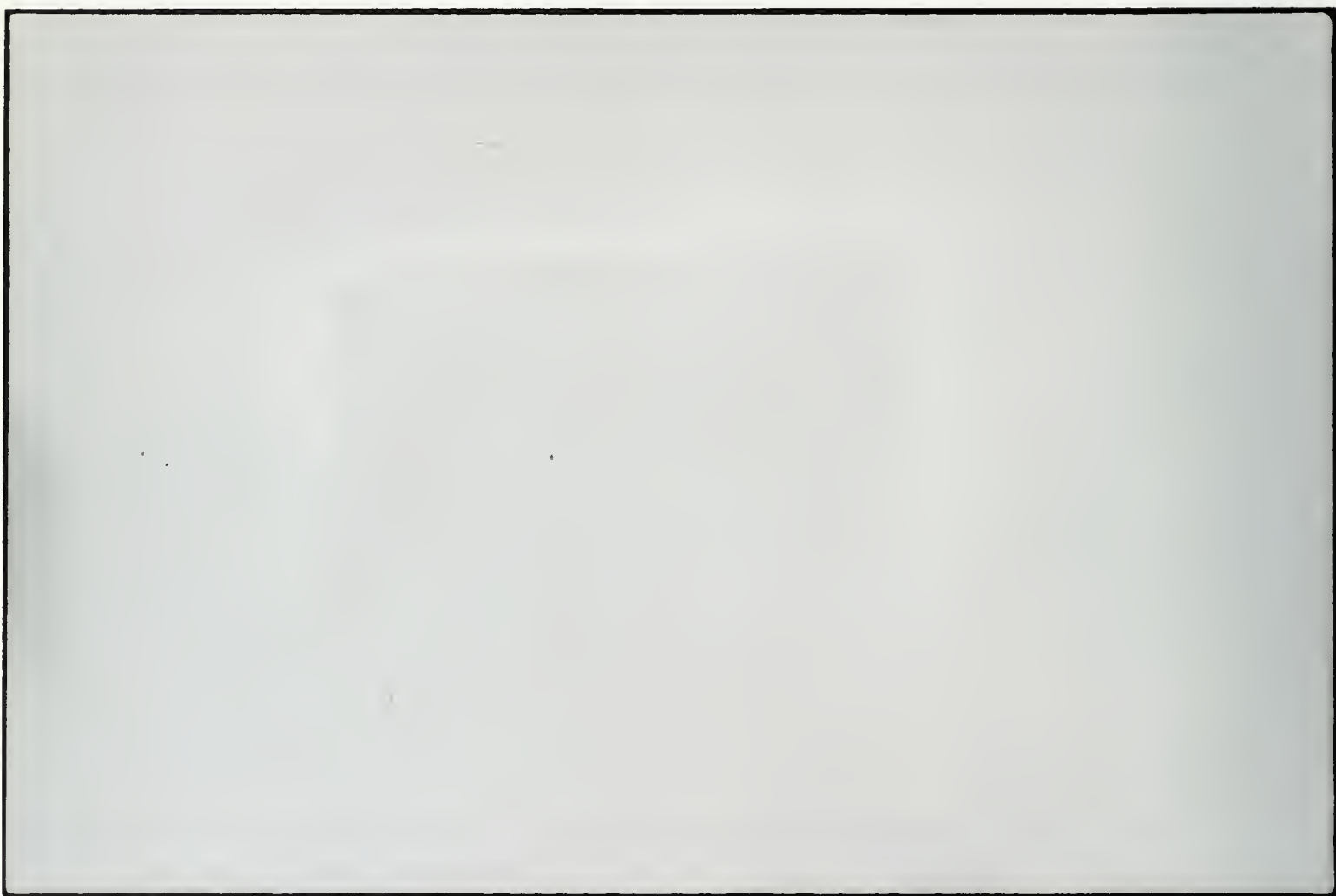
Great Ideas of Western Man...one of a series  CONTAINER CORPORATION OF AMERICA













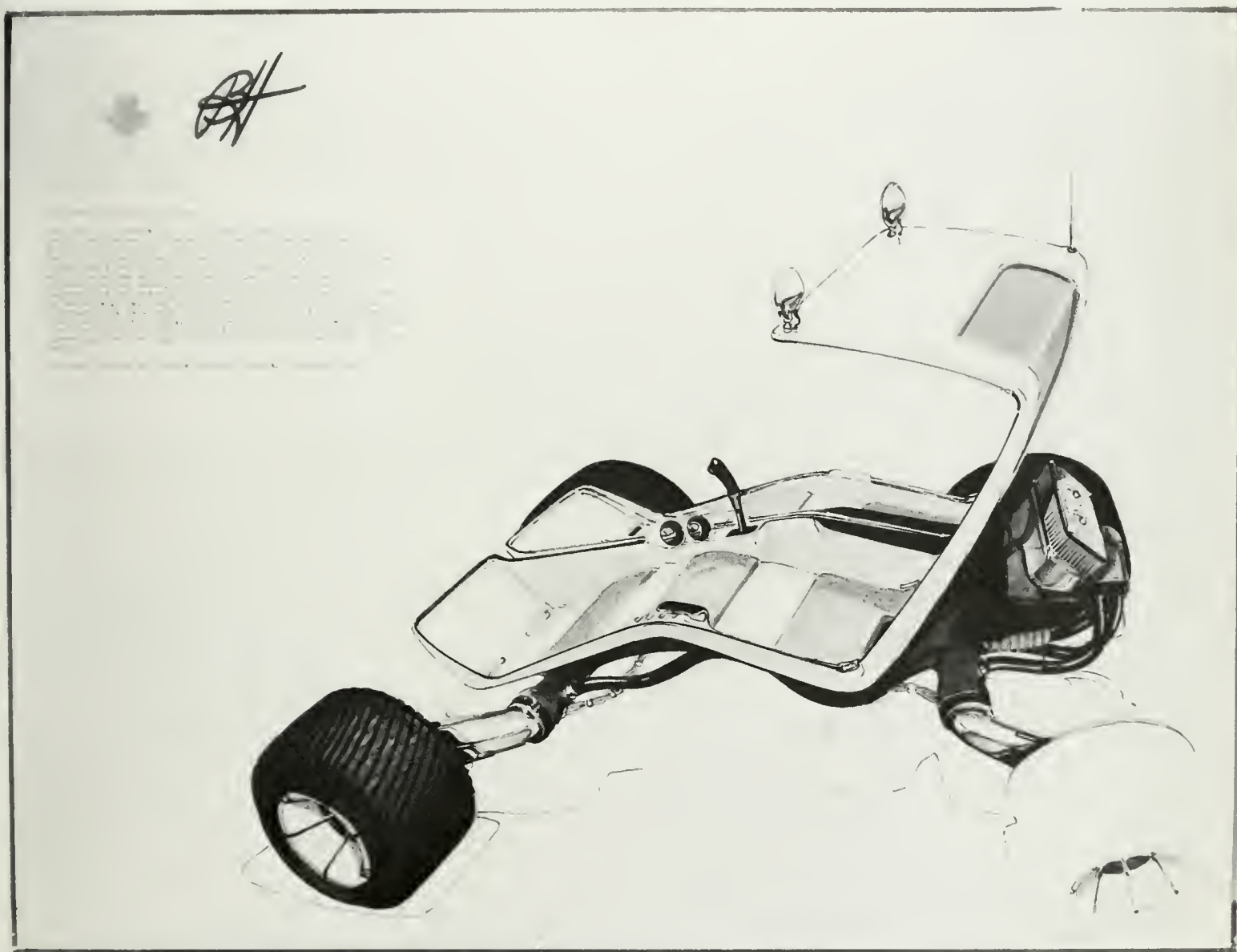


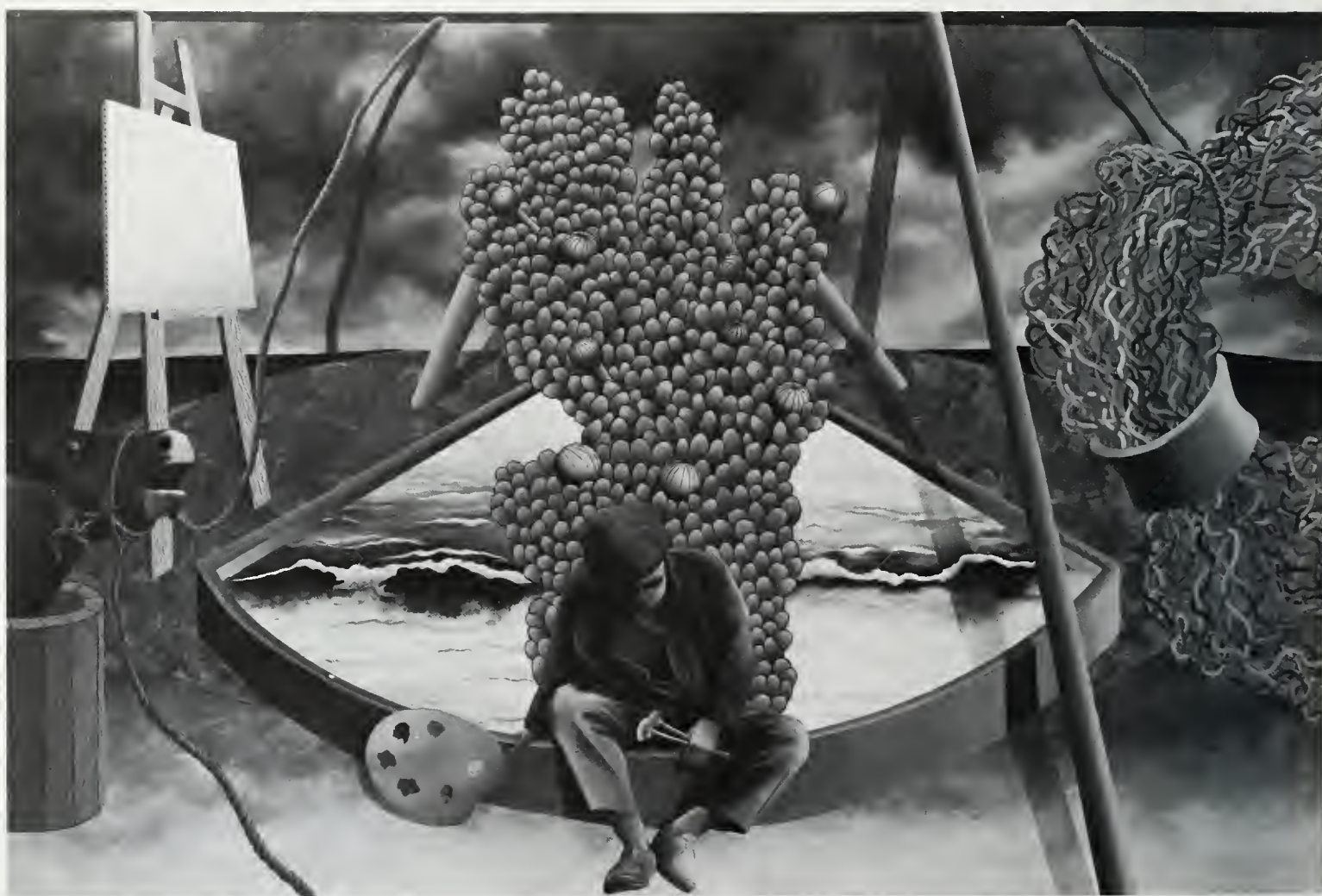


















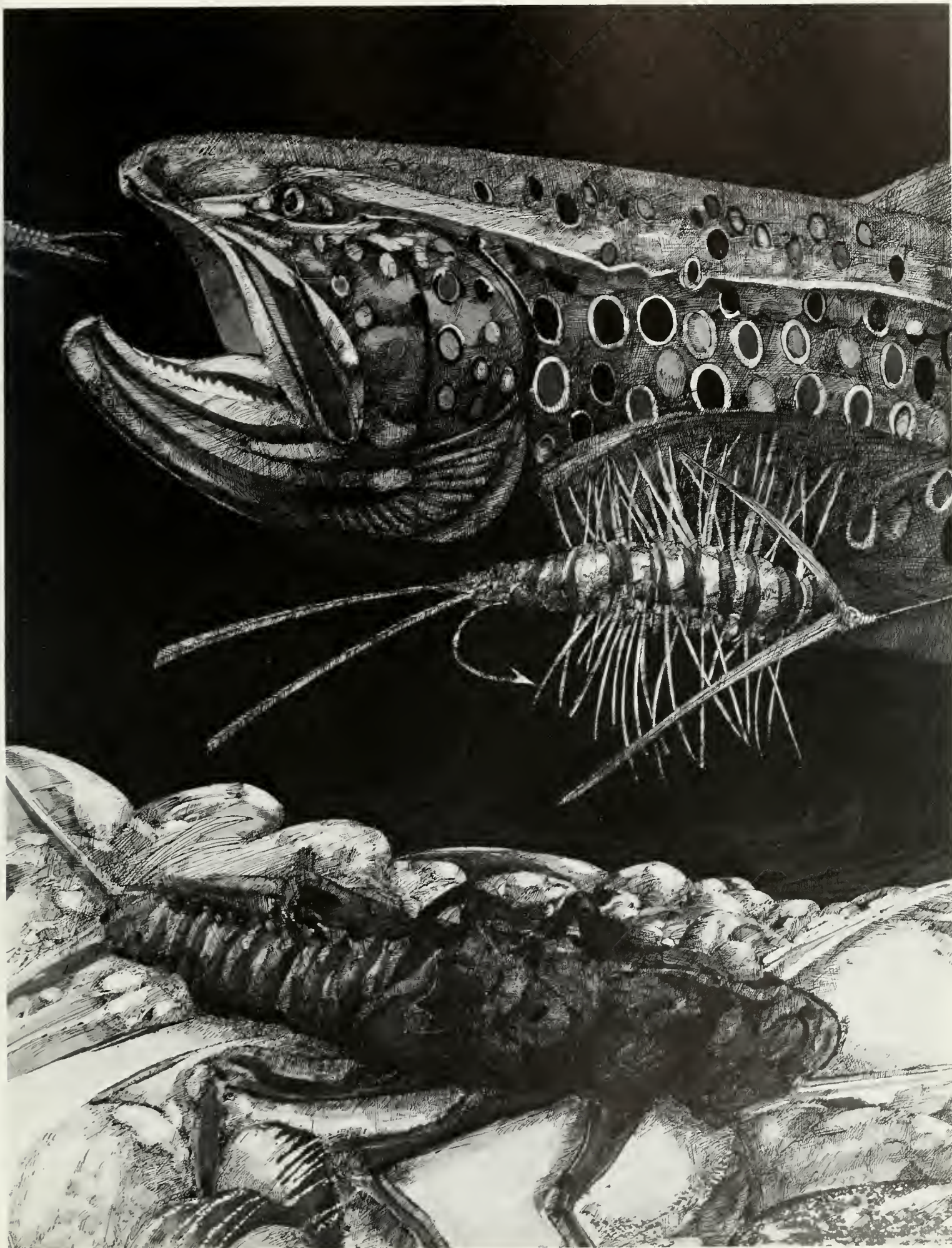














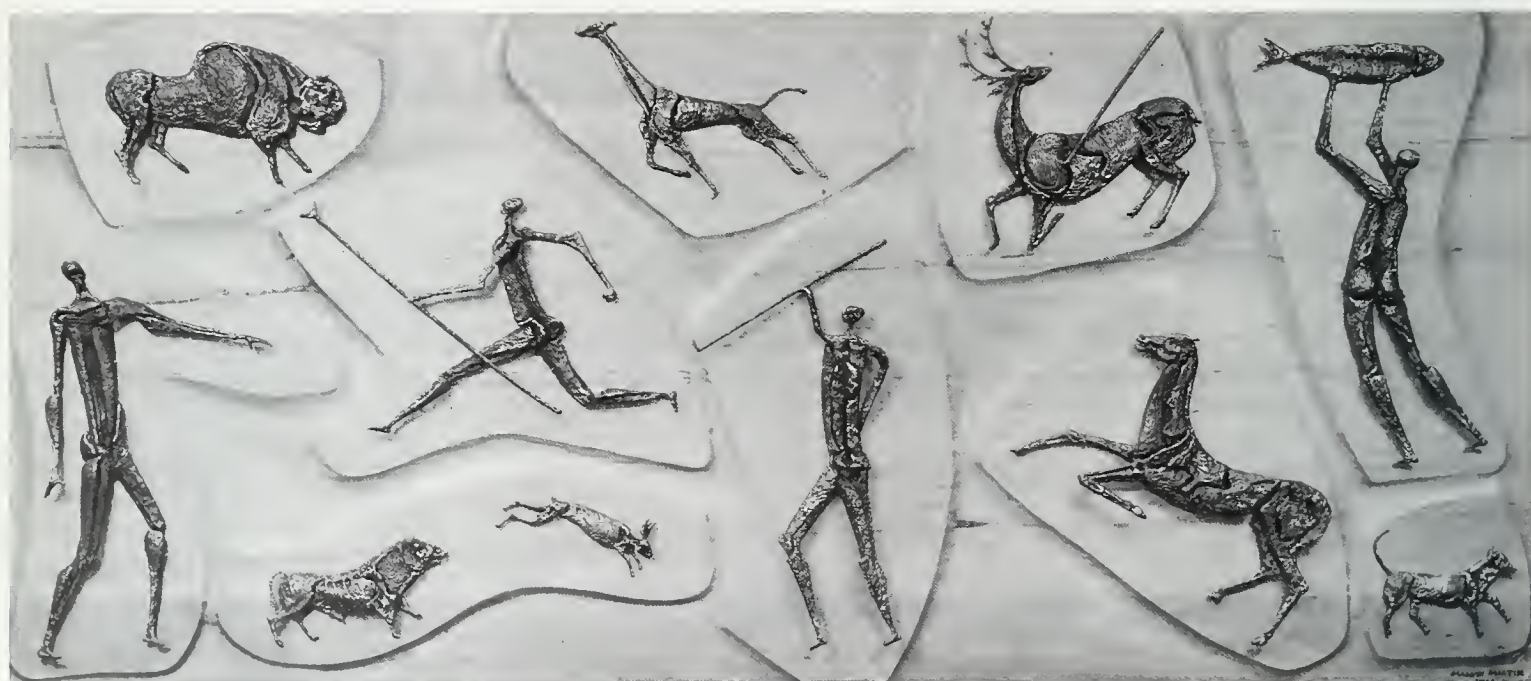




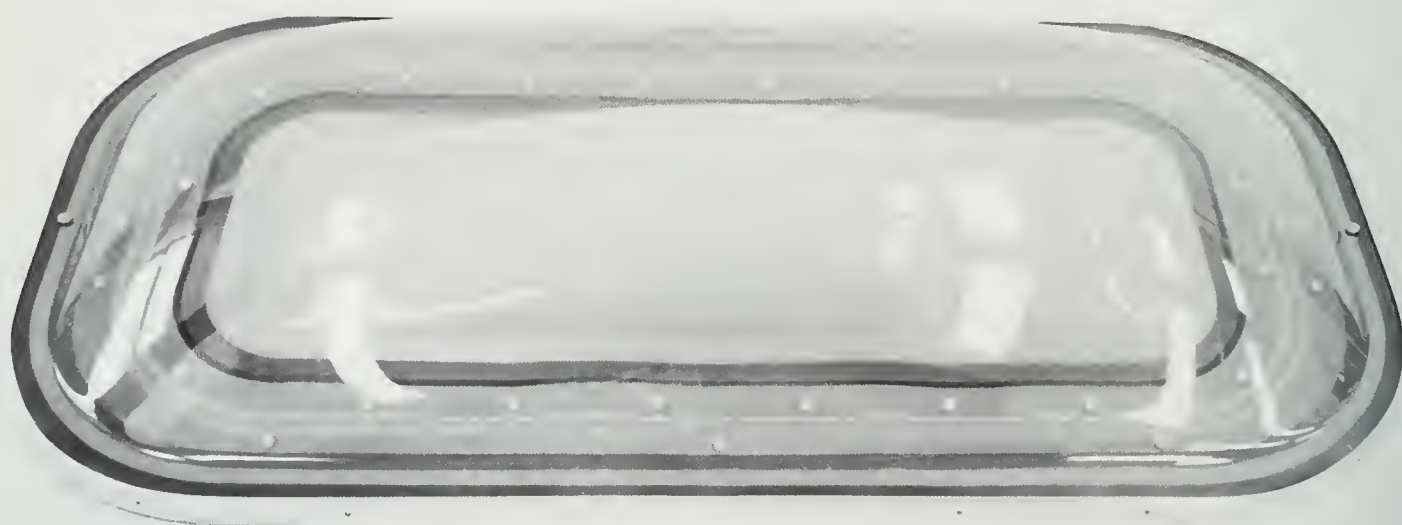


















*Lines written
by David Everett
for a school declamation
for Ephraim H. Farrar
aged seven. New
Ipswich, N. H.
1791*

*Don't view me with a Critic's eye,
But pass my Imperfections by
Large Streams from little Fountains flow,
Tall Oaks from little Acorns grow.*







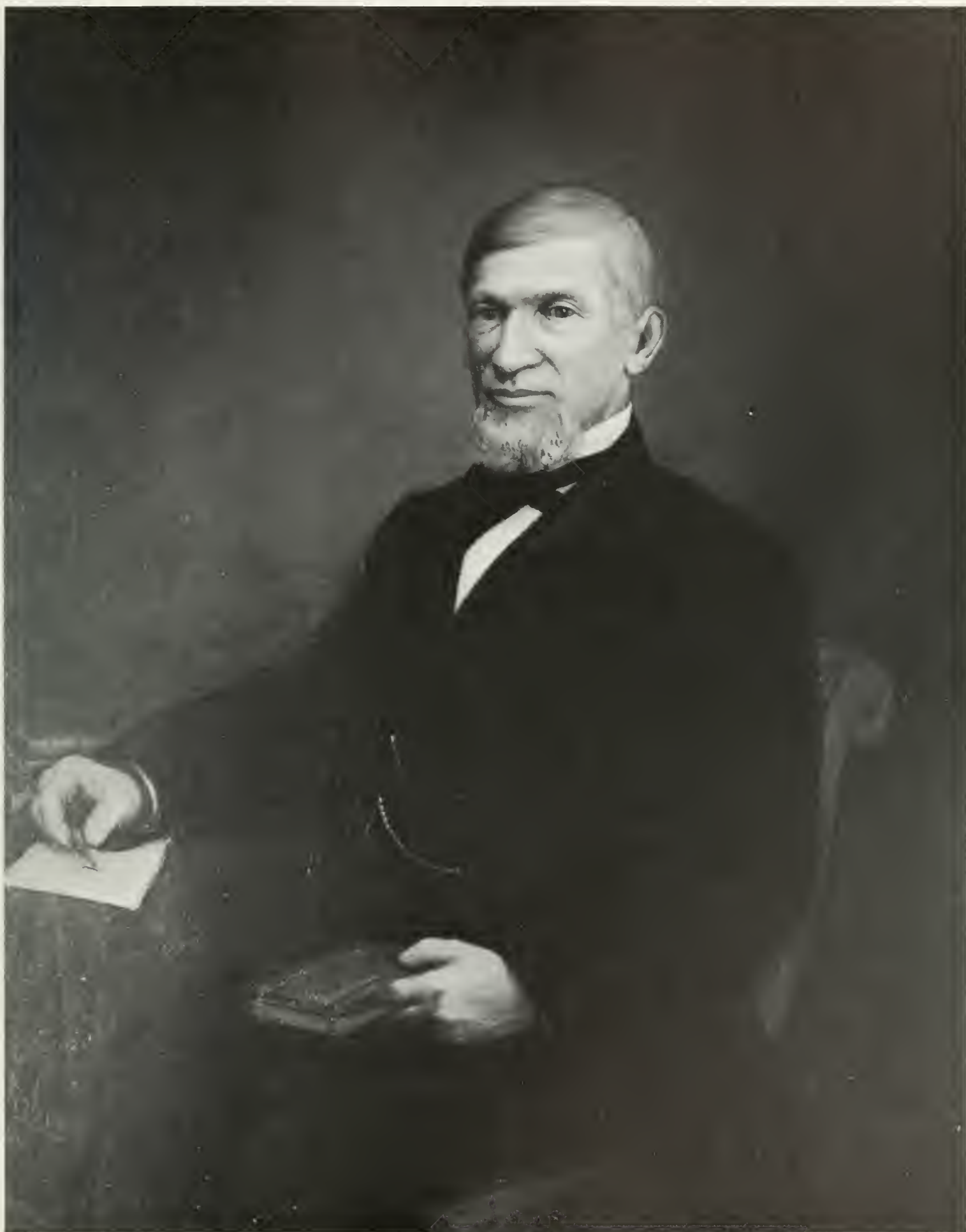






















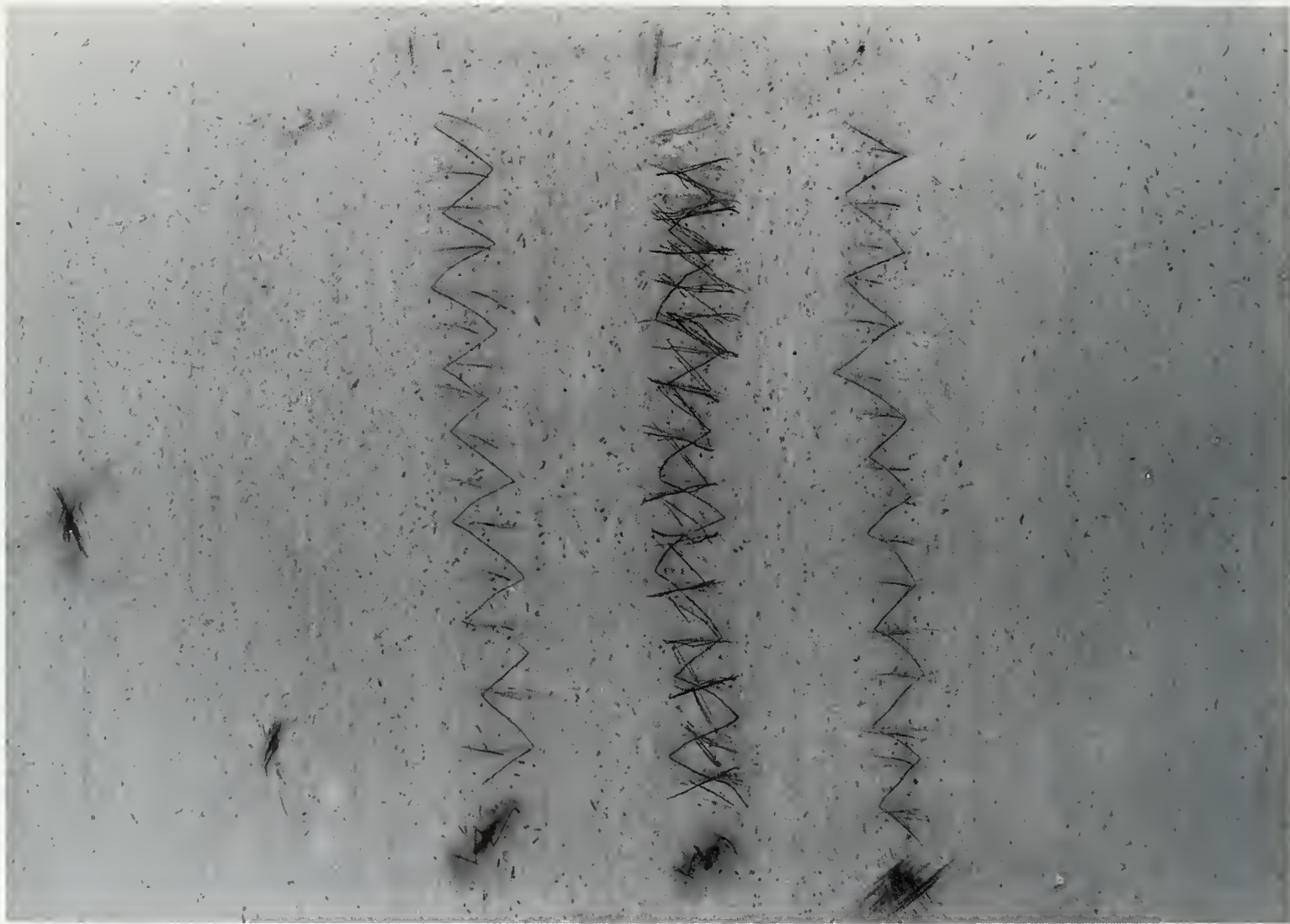








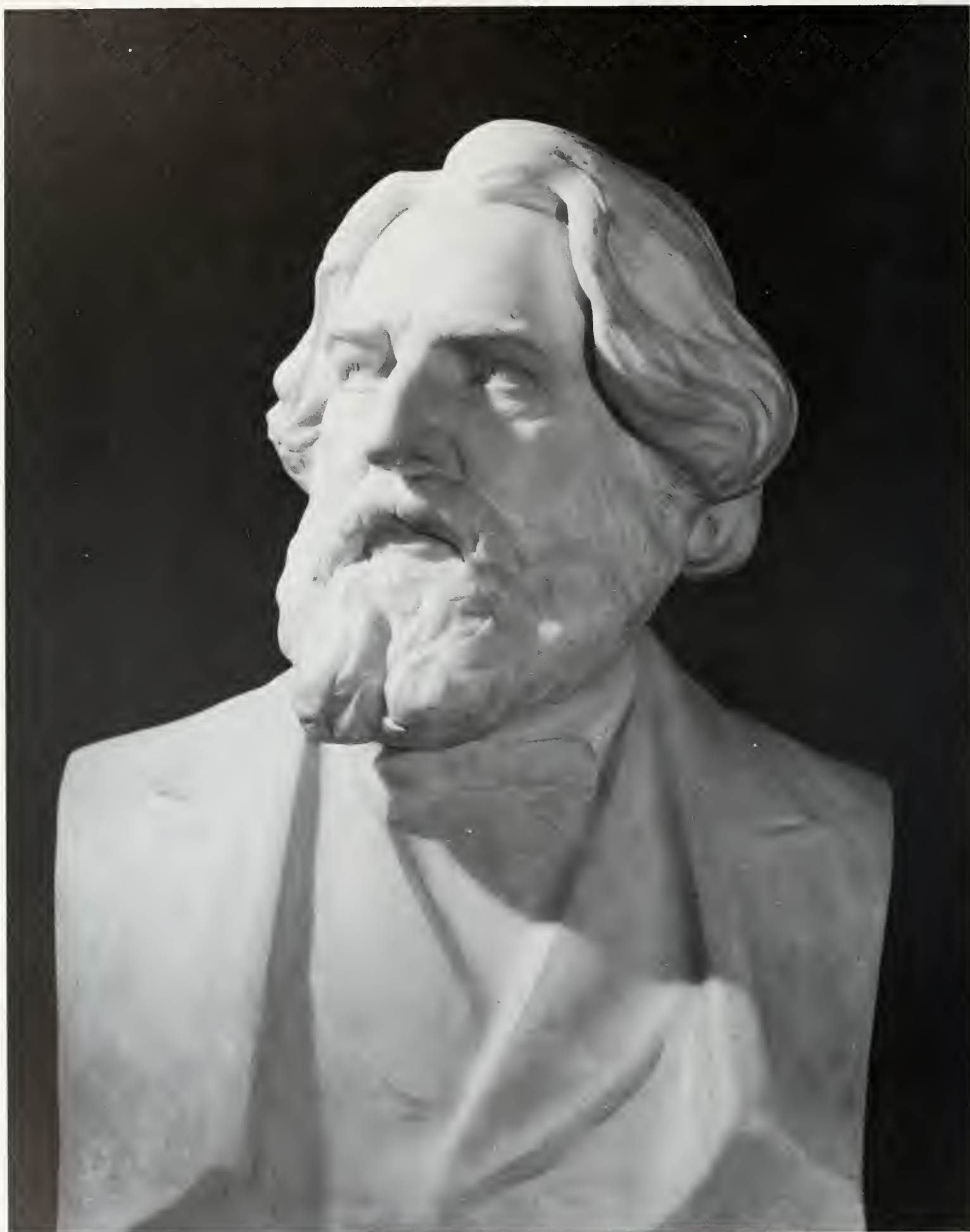




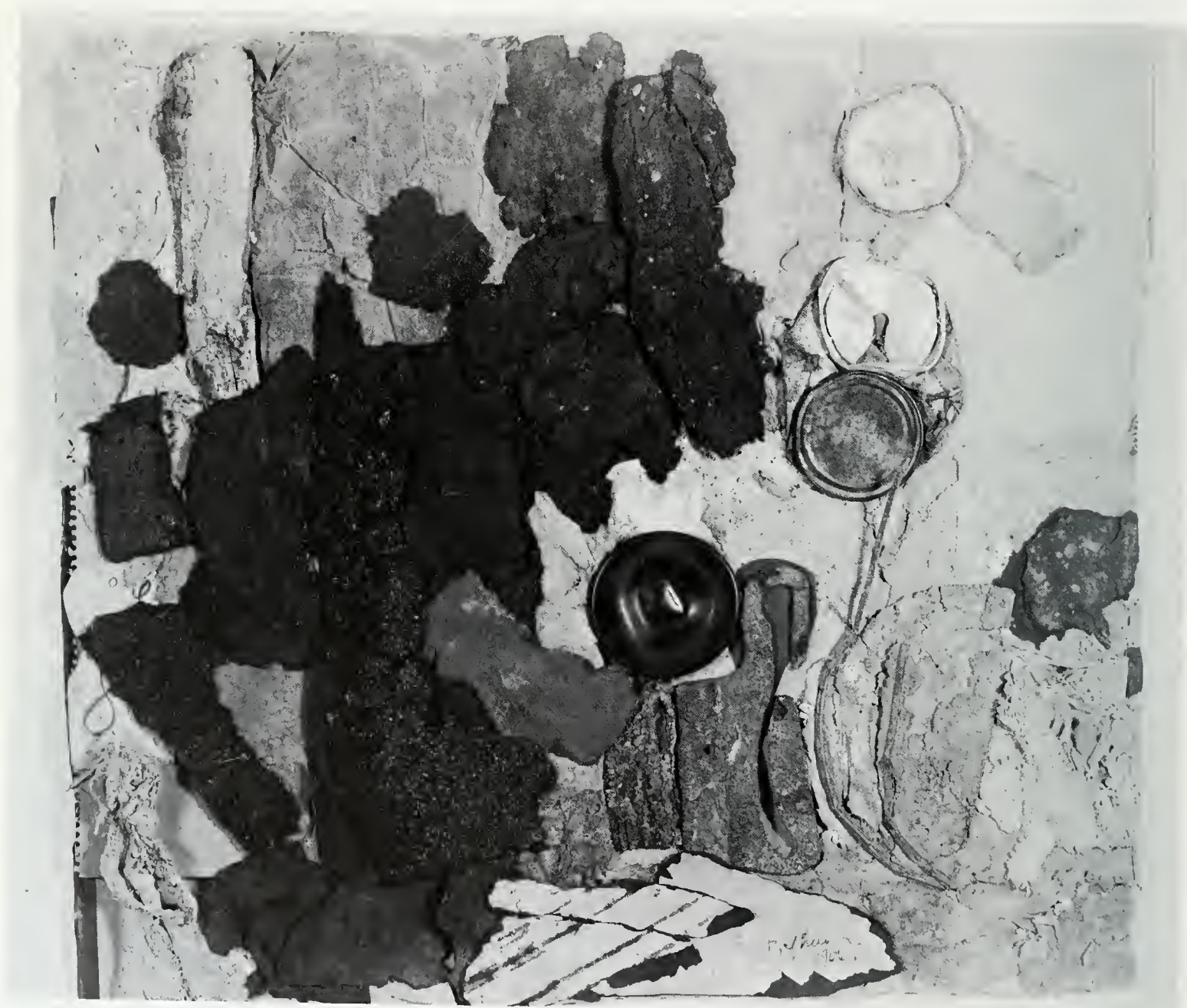








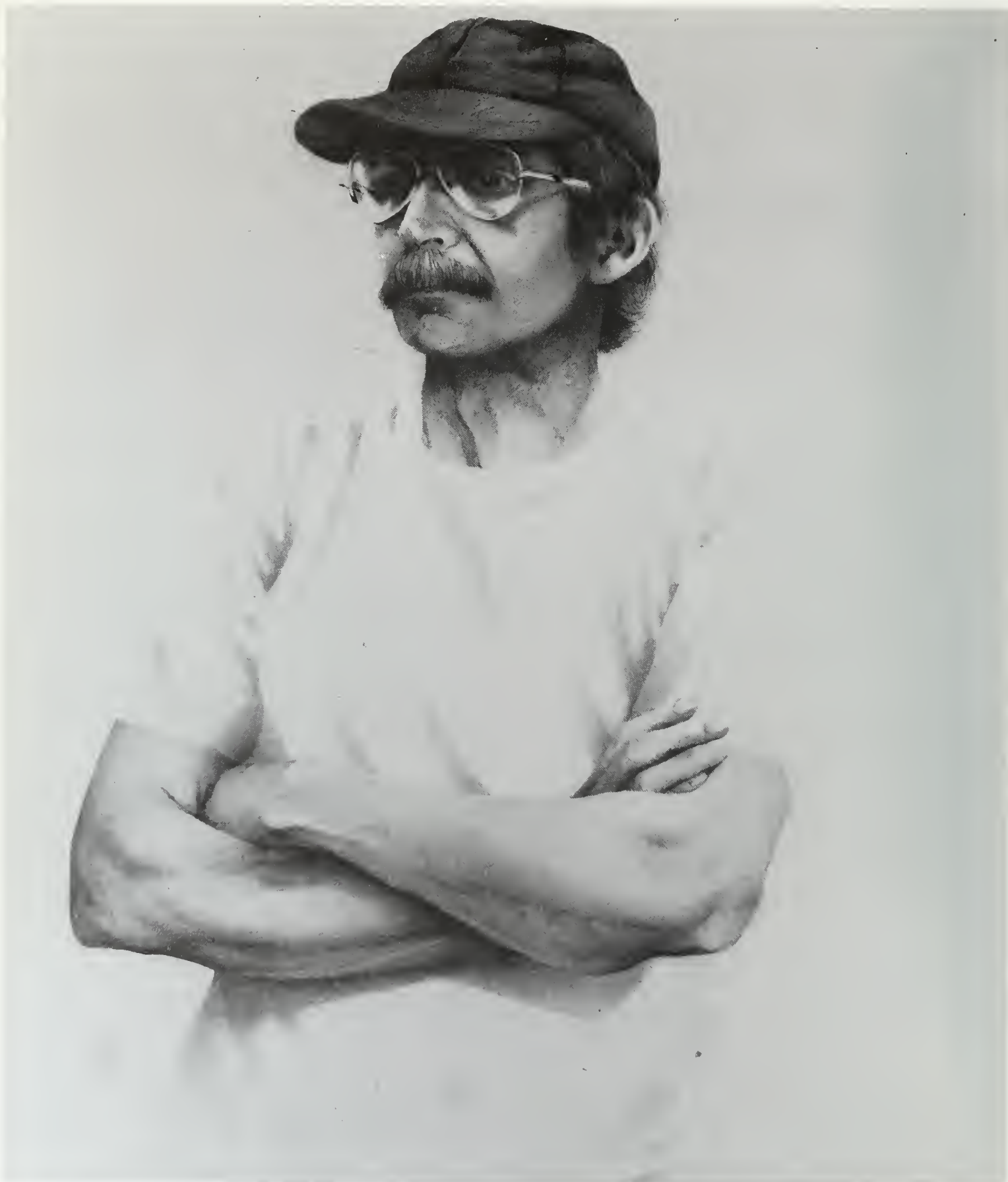






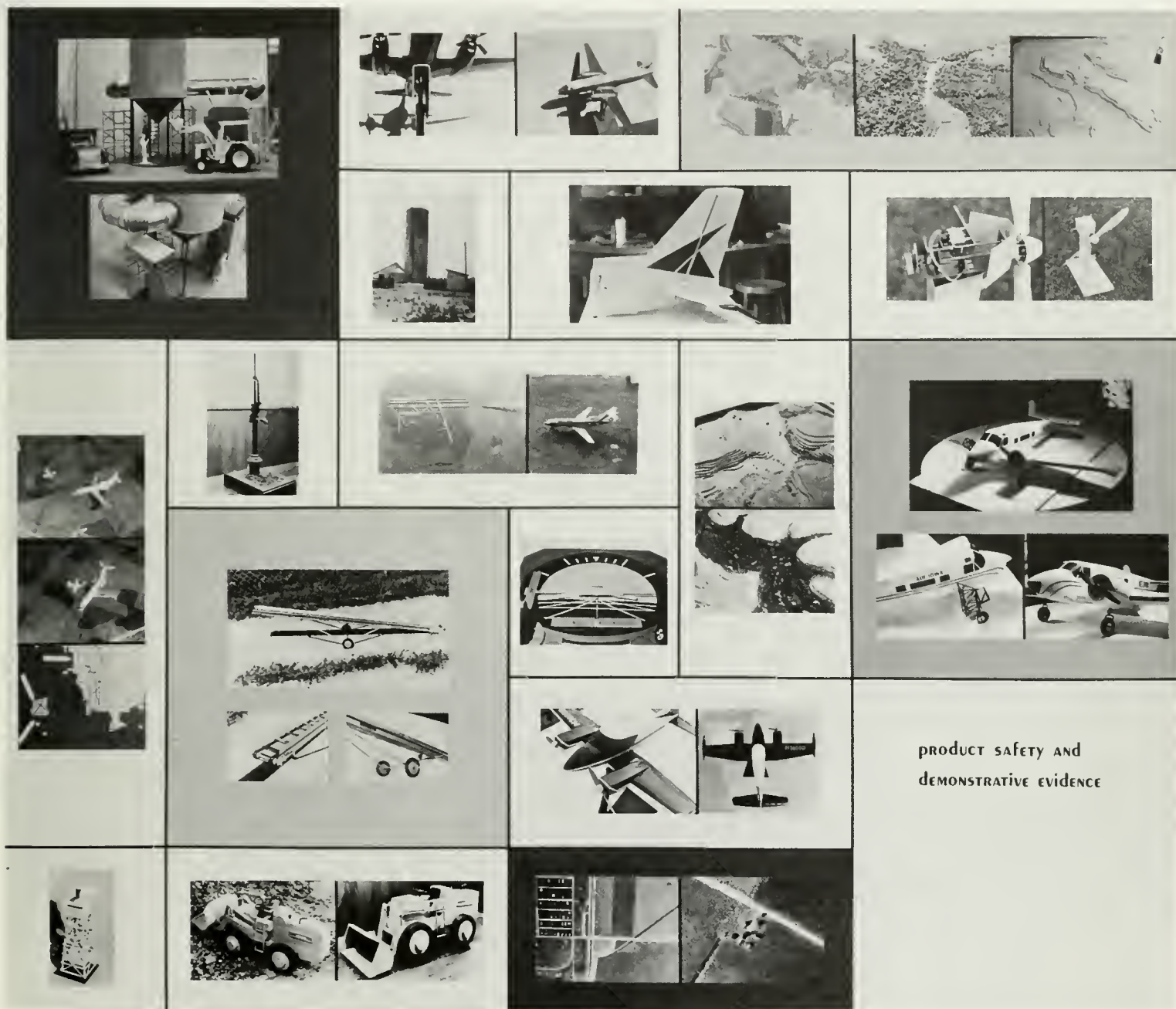














Samuel Adler, b. 1898, New York City. Univ. of Illinois, 1959-60, Vis. Prof. of Art; Assoc. Cent. for Adv. Study, 1964. Studied: Natl. Acad. of Art, 1911-17. Awd.: Schiedt Memorial Prize, PA Acad. Fine Arts, 1951; purch. awd., Whitney Mus. 1954; Ford Found., 1965. Maj. exhibs.: PA Acad. of Fine Arts Anns.; Whitney Mus. Anns.; Univ. of IL Biennials; Art USA, Amer. Painting Today, Metropol. Mus. of Art; many others incl. 24 one-man and 150 group exhibs., work in 25 museums incl. Hirshhorn Mus., Whitney Mus. of Amer. Art, Natl. Coll. of Fine Arts, Smithsonian Inst. Work incl. in *Art USA Now*, Lee Nordness, Viking Press, 1963; *Joys and Sorrows of Recent American Art*, Allen Weller, Univ. of IL Press, 1968; *Form, Space and Vision*, Graham Collier, Prentice Hall, 1972; *Who's Who in Amer. Art*, Cattell Press, 1976.

Cabala, 1970, Painted Wood Relief, 82½" x 114" x 18", Collection of Krannert Art Museum. Gift of Samuel M. Adler in honor of Allen S. Weller, 1972; *Mauve Still Life*, c. 1952, Oil on Canvas, 34½" x 41¾", Collection of Krannert Art Museum, Festival of Arts Purchase, 1952.

A. Marie Anderson (1890-1944) b. Dayton, OH. Univ. of Illinois, 1922-44: Associate in Art, taught courses in design and art for teachers. Studied: Univ. of Louisville, 1909-11; Univ. of WI, AB, 1913; Columbia Univ., MA, 1921. Instr. in Art Univ. of WI, 1913-20. Member: IL Art Educ. Assoc., Western Arts Assoc., Natl. Educ. Assoc.

LaForce Bailey (1893-1962) b. Gardner, IL. Univ. of Illinois, 1934-1960, Professor. Studied: Univ. of IL, BS Arch., 1915, MS Arch., 1916; Univ. of KS, BP, 1920. Studied painting with Chas. Hawthorne, Provincetown, MA. Taught Architecture at Univ. of KS and Univ. of IL. As an architect he designed buildings for both the Universities of Illinois & Kansas, including the Kansas Stadium. By the mid-30's, he had become one of the country's leading water-colorists and had done the murals for the Illinois Bldg. at the World's Fair of 1932-33. He was a member of: Amer. Water Color Soc., NY and Washington Water Color Soc., PA Water Color Club, Provincetown Art Assoc., and Beachcomber's Club. His many awards included most distinguished water color of the year, 1934, 1936 by the Amer. Water Color Society.

Pearl Street Loafers, 1936, Watercolor, 22¾" x 31¼", Collection of Mr. and Mrs. Cole Workman, Urbana, Illinois; *Wellfleet*, c. 1950, Casein on Paper, 22" x 30", Collection of Mr. and Mrs. Cole Workman, Urbana, Illinois; *Evening*, c. 1930, Watercolor, 22" x 30", Collection of Mr. and Mrs. Cole Workman, Urbana, Illinois.

Peter Baumgras, Univ. of Illinois: Employed as a replacement for Peter Roos for the Fall of 1877, and in charge of the School of Art and Design, 1877-79.

□ **Larry S. Bell**, b. 1938, Reedsburg, WI. Univ. of Illinois, 1970-present: Associate Professor, teaches Grad. Industrial Design, Univ. of IL, B.Arch., 1967, MFA, 1970. Member: AIA, ASCE, ASPO, IDSA, ATRA. Chmn. IDSA Trans. Comm. Awd.: Natl. Alcoa Awd. for Des., 1970. Appt. to Fed. Exec. Inst., Washington, D.C., 1975. Sculpture exhibs.: One-man shows, Distelheim Gals., Chicago, 1971, 73; IL State Mus., 1971. Collects: IL State Mus., Univ. of IL, Krannert Cent. for Perf. Arts, Parkland Coll. Des. work featured in 10 natl. mags., author of many articles and Fed. Govt. Repts. on crime prevention and advanced transit technol. Reg. contr. Ed.: Inds. Des. Mag. Proj. Dir. for Des., Fed. Crime Prevent. through Env. Des. Prog. *Two Rocking Chairs*, 1973, Fiberglass, 40" x 20" x 30".

□ **Edward H. Betts**, b. 1920, Yonkers, NY. Univ. of Illinois, 1950-present: Professor, teaches painting and drawing. Yale Univ., BA, 1942; Univ. of IL, MFA, 1952. Exhibited: Whitney Mus. of Amer. Art, Corcoran Gal. of Art, PA Acad. of Fine Arts, Metropolitan Mus. of Art, Brooklyn Mus. of Art, San Francisco Art Mus., Denver Art Mus., Art Inst. of Chicago. One-man shows, NYC: 1953, 55, 56, 59, 61, 65, 68, 72, 76. Awd.: Natl. Acad. of Des., Amer. Watercolor Soc., Butler Art Inst., Natl. Inst. Arts and Letters, CA Natl. Watercolor Soc., Watercolor USA. Collects: Fogg Mus. of Art, VA Mus. of Fine Arts, USIA Art in the Embassies Prog., Indianapolis Art Mus., New Brit. Mus. of Amer. Art, Upjohn Pharmaceut. Co., and other. Publ.: *Master Class in Watercolor*, Watson-Guptill, 1975. *Who's Who in Amer. and Who's Who in Amer. Art*. *Dark Cliffs*, 1975, Acrylic on Masonite, 30" x 40"; *The Beach*, 1948, Casein, 14" x 18"; *Coastal Forms*, 1959, Lacquer, 11½" x 36½"; *Red Rockscape*, 1964, Mixed Media, 48" x 28"; *Tumbling Wave*, 1975, Acrylic, 16" x 44", Lent by Midtown Galleries, New York City.

□ **Roger F. Blakley**, b. 1938, Cleveland, Ohio. Univ. of Illinois, 1971-present: Assistant Professor, teaches sculpture. Cleveland Inst. of Art, BFA, 1964; Kent State Univ., MA, 1969. Exhibs: Over 50 juried regional, national and international in past 10 years, 2 one-man shows, many group exhibs. Awd.: over 15 in past 10 years incl.: 1st awd., sculpture, The May Show, Cleveland Mus. of Art, 1975; 1st awd., sculpture, Natl. Sculpture '74, Southern Assoc. of Sculp., 1974; 1st awd., sculpture, Canton Art Inst., Canton, OH, 1970. Collects: Ball State Univ., OH; OH National Bank, Columbus; Edinboro State

Univ., PA; Kent State Univ., OH; Union League Civic and Art Foundation, Chicago; many private collections.

No Title #1, 1976, Cast Bronze, 6'10" x 22" x 23"; *Utah Maquette #1*, Bronze, 16" x 4½" x 4½"; *West Maquette*, Bronze, 13¼" x 4" x 5"; *Utah Maquette #2*, Bronze, 12½" x 4½" x 5"; *Utah Maquette*, Bronze, 12½" x 4½" x 4"; *No Title #3*, Bronze, 37½" x 11" x 11".

- **Peter Bodnar**, b. 1928, Andrejova, Czechoslovakia. Univ. of Illinois, 1962-present: Professor, teaches painting and drawing. West MI Univ., BS, 1951; MI State Univ. MA, 1956. 30 one-man shows incl.: Isaac Delgado Mus., New Orleans; IL Arts Council, Chicago; Lakeview Cent. for the Arts, Peoria; Newport Harbor Art Mus., CA; Tyler Mus. of Art, TX; Devorah Sherman Gal., Chicago. Shown at: Boston Mus.; Butler Art Inst.; Chicago Art Inst.; Ringling Mus. of Art; Cleveland Inst. of Art; Fort Worth Art Cent.; PA Acad. of Art. Awd.: Fellow, Cent. for Adv. Study, Univ. of IL, 1967; Natl. Endow. for the Arts Grant, 1975; Tamarind Grants, 1964, 76. Rep. by Delahunty Gal., Dallas; Poindexter Gal., NYC.
- Untitled*, 1976, Acrylic, 10" x 7"; *Untitled*, Polymer, 12" x 9"; *Untitled*, Polymer, 10" x 7".

Charles Earl Bradbury (1888-1967) b. North Bay, NY. Studied: Syracuse Univ., BP, 1911, MFA, 1929; scholarship to Art Student's League, NY; Acad. Julien, Paris, 1911-12. Worked as art director, Kalem Motion Picture Co., and acted in early silent films. Appointed instructor at Illinois in 1913 and remained for 43 years until his retirement as Professor in 1956. He was a prolific portrait painter and produced approximately 40 portraits of University of Illinois personalities. His course in anatomy was famous, and he published his *Anatomy and Construction of the Human Figure* in 1949. His retirement was celebrated here with a one-man show which included 95 works, mostly portraits.

Melos and Myself, c. 1935, Oil on Canvas, 56½" x 42", Collection of Krannert Art Museum. Gift of the artist's children; *Edward John Lake*, c. 1939, Oil on Canvas, 37¾" x 31¼", Collection of the University of Illinois. Gift of the artist; *Dutch Fisherman—Volendam*, 1928, Oil on Canvas, 37¾" x 31¼", Collection of the University of Illinois. Gift of the artist's children.

- **Glenn R. Bradshaw**, b. 1922, Peoria, IL. Univ. of Illinois, 1952-present: Professor, in charge of Undergrad. Painting since 1969. IL State Univ., BS, 1947; Univ. of IL, MFA, 1950. Exhibited paintings since 1947. More than 60 awds. incl.: Natl. Acad. of Des., 1955, 57; Amer. Watercolor Soc., 1963, 64, 73, 74; Watercolor USA, 1963, 67; Natl. Watercolor Soc., 1958, 60, 62, 65, 74. Rep. in 22 public collect. incl.: Butler Inst. of Amer. Art; Pasadena Mus.; IL

State Mus.; 25 one-man shows. Known for lyrical abstracts of casein paint on rice paper. Incl. in special watercolor shows at Royal Watercolor Soc., London, 1962; Metropol. Mus., 1966; Australia, 1975; Contemp. Images in Watercolor, Akron Art Inst., 1976.

Morning Wake, 1976, Casein on Rice Paper, 12½" x 17"; *Water Mark I*, Casein and Rice Paper Watercolor, 24" x 39"; *Dark Swell*, Casein and Rice Paper Watercolor, 12½" x 17"; *Water Tapestry I*, Casein and Rice Paper Watercolor, 24" x 39"; *Keweenaw I*, Casein and Rice Paper Watercolor, 36" x 72".

- **Harry F. Breen, Jr.**, b. 1930, Chicago, IL. Univ. of Illinois, 1959-present: Professor, teaches art education. School of the Art Inst. of Chicago, BAE, 1953; Univ. of IL, MA, 1959. Works in major juried and invitational exhibs. incl.: Art Inst. of Chicago; PA Acad. of Fine Arts; Flint Art Inst.; Minneapolis Art Inst.; and others; 20 one-man exhibs. incl.: Gilman Gals., Chicago; Neiman-Marcus, Houston; Neville-Sargent Gal., Evanston. Collect. include: Butler Mus. of Amer. Art; IL State Mus., Lakeview Center of Arts and Sci., Peoria; IL Bell Telephone Co.; mural for First Savings and Trust Bank of Taylorville, IL.
- Stampede*, 1975, Polymer Acrylic on Ceramic, Silver, Marble, Wood, 44" x 24" x 49"; *American Eagle*, 1973, Polymer Acrylic on Stoneware, lent by First National Bank and Trust Company, Tuscola, Illinois; *The Four Horsemen of the Apocalypse*, 1965, Polymer Acrylic on Earthenware, Silver, Brass, Ebony, Muir, Painted Wood, Steel; *Illinois Prairie: April Fields*, 1977, Oil on Canvas; *Birds of a Feather (or) The Learned Chorus—1969 Revisited*, Polymer Acrylic on Stoneware, Plaster, Lacquered Wood, Muir, Incandescent Light.

- **C.W. Briggs**, b. 1918, Buffalo, NY. Univ. of Illinois, 1947-present: Professor, teaches painting and drawing. Studied: Univ. of IL, BFA, 1941, MFA, 1949. Exhibs: various local group and one-man exhibs., and exhibs. of faculty work. Awd.: Univ. of IL Summer Faculty Fell., 1957. Publ.: *Anatomy for Figure Drawing*, Stipes Publ. Co., Champaign, IL, 1959 (rev. 1963).
- Other Places*, 1976, Casein-Polymer, 48" x 48"; *Thimblerriggers and Farfetchers*, 1974, Casein-Polymer, 24" x 24"; *Roses, Roses*, 1977, Casein-Polymer, 36" x 48"; *Ditchlovers and Pondthatchers*, 1974, Casein-Polymer, 24" x 24"; *Tango Tzigane*, 1976, Casein-Polymer, 24" x 24".

Nicholas Britsky, b. 1913, New York City. Univ. of Illinois, 1939-76: Professor, taught drawing and painting; for some years in charge of freehand drawing for architects. Studied: Yale Univ., BFA, 1938; Cranbrook Acad., 1947-48; Syracuse Univ., 1949-50. A.K. English Fell., Yale Univ., 1938; Fulbright grants to Italy, 1956, to Portugal, 1965. Awd.: Utah State Inst. of

Art, 1974; Evansville Mus. of Art and Sci., 1964; IL State Mus., 1958; OH Univ., Athens, 1951. Comms.: Bell Telephone Bldg., Waterloo, IA; Allen Park High School, Galesburg, IL; E.B. Evans Co., Philadelphia. Numerous exhibs. incl.: Springville Mus., UT, 1975; TX Fine Arts Assoc., Austin, 1974; Marietta Coll., OH, 1968, 69, 71; Natl. Acad., NYC, 1960; Watercolor USA, Springfield, MO, 1962; Evansville Mus., 1961, 63, 64, 67, 68, 69; Amer. Watercolor Soc., NYC, 1958; IL State Mus., 1955, 58, 60, 65, 70, 74.

Pemaquid Point #1, 1975, Watercolor, 28" x 36"; *Neighborhood Characters*, Oil Casein, 30" x 48", lent by Henry R.C. Elser, West Chester, Pennsylvania; *Strange Apparition*, Lacquer on Plexiglass, 30" x 40", lent by Helen Farlow, Urbana, Illinois; *Land of the Big Sky #3*, Oil Casein, 24" x 48", lent by Professor and Mrs. S. Watson Dunn, Urbana, Illinois.

- **David F. Bushman**, b. 1945, Toledo, OH. Univ. of Illinois, 1969-present: Assistant Professor, teaches painting and drawing. Univ. of WI, Whitewater, BS, 1967; Univ. of WI, Madison, MFA, 1969. One-man exhibs: Milton Coll., WI; B.K. Smith Gal., Cleveland, OH; Louisville Art Cent., KY; PA State Univ., State Coll.; George Peabody Univ., Nashville; Univ. of WI, Madison. Group shows: "WI Painters & Sculptors," Milwaukee; "23, 26 IL Invitational," Springfield; "Chicago Vicinity Show," Hyde Park Art Cent., Chicago; "Chicago Artists," Highland Park; "Midwest Faculty Artists," Highland Park; "Midwest Faculty Artists," Krannert Art Mus., Champaign; "Figurative Painting in the Midwest," Madison Art Cent., WI. Rep. Joy Horwich Gal.
- Quahogs, Ice, Beer, Fabric*, 1976, Oil on Canvas, 21" x 27"; *Melon, Scampi, Prosciutto, Pomegranates, Anchovie*, 1977, Oil on Canvas, 36" x 24"; *Licorice, Taffy, Petrus Candy Store N.Y.*, 1977, Oil on Canvas, 36" x 24"; *A Native Brook Trout—Penobscot Bay Maine*, 1976, Watercolor, 24" x 24"; *Pate De Maison—NY, NY*, 1976, Watercolor, 24" x 24"; *1 Quart of Strawberries*, 1976, Watercolor, 24" x 24"; *All Day Suckers*, 1976, Watercolor, 24" x 24"; *Asparagus, Margaux, Fabric*, 1976, Oil on Canvas, 21" x 27".

- **William D. Carlson**, b. 1950, Dover, OH. Univ. of Illinois, 1976-present: Visiting Instructor, teaches glassforming. Cleveland Inst. of Art, BFA, 1973; NY State Coll. of Ceramics, Alfred Univ., MFA, 1976. Exhibs.: Glass Natl., Habitat Gals., Dearborn, MI, 76; Glass Art Soc., Corning Glass Mus., NY, 76; Glass Focus, Huntington Gals., WV, 76; AZ Natl., Scottsdale, 76. Honors: Agnes Gund Trav. Study Grant, Cleveland Inst. of Art; 1974 Beau Arts Des.—Craftsmen, Columbus Gal. of Fine Arts, OH, Emerging Craftsmen Awd., Crafts Natl., Marietta, OH,

spec. jury awd. One-man shows, Yaw Gal., Detroit, MI, 1975; 2-man show, Columbus Gal. of Fine Arts, OH, 1975; 4-man show, Glass. Amer. Crafts Gal., Cleveland, OH, 1976.

Scent Bottle, Glass, 4¼" x 3½"; *Scent Bottle*, Glass, 4" x 3½"; *Scent Bottle*, Glass, 5" x 4"; *Two Structures*, Glass, 8" x 12" x 20"; *Glass Fabrication*, Glass, 10" x 24" x 14"; *Glass Panel*, Glass, 54" x 42" x 3".

Lee Chesney, b. 1920, Washington, D.C. Univ. of Illinois, 1950-67: Professor in charge of Printmaking. Fulbright-Hays Res. Awd., Japan, 1956-57; UIUC Res. Board, Paris, 1963; Amer. Acad. Rome, 1964; recom. 2nd Fulbright, Japan, 1977-78. Over 60 awds. in comp. exhibs.: Francis G. Logan Med. & Prize; Concora Found. Prize, Vera List \$1000 purchase awd. (intaglio); Pauline Palmer Awd. and four awds. by HI State Found. on Cult. & Arts. Works in over 100 publ., corp. & private colls.: Tate Gal., Victoria-Albert Mus., London; Tokyo MOMA; Tokyo U. Arts; Natl. Gal. Art, Stockholm; Lib. Cong.; Rosenwald Coll.; MOMA; Brooklyn Mus.; Chi. Art Inst.; USIA; Bk. of Amer.; IBM; Litton Ind.; Univ. CA Bank; Harford Ins.; Northrop Corp.; Hawaiian Trust; Fuji Bank; Wadsworth Atheneum; D.W. Walker Collec.

Tribulation, 1966, Intaglio Print, 28" x 22", Courtesy of The Art Institute of Chicago; *Pierced and Beset*, 1952, Color Etching, 15¾" x 24", Collection of Dorothy and James Shipley, Champaign, Illinois; *Untitled*, 1952, Engraving, 10¾" x 17¾", Collection of Professor and Mrs. Dennis Rowan, Sidney, Illinois.

Charles A. Dietemann (1902-1973) b. Denver, CO. Univ. of Illinois, 1937-68: Professor, taught drawing and painting. Studied: Univ. of Denver, 1921-22; Denver Acad. of Art, 1923-27; Art Inst. of Chicago, 1927-18; Yale Univ., BFA, 1937; Univ. of OR, MFA, 1950. Also studied at St. Martins Acad., London, 1930, and with Bernard Karfiol, 1942 and Francis Chapin, 1944. Selected exhibitions: Denver Art Mus., Yale Univ., Grand Cent. Gals., NY, Columbia Univ., Joslyn Art Mus., Art Inst. of Chicago. Work in numerous private and public collections.

The Garden, c. 1965, Oil on Canvas, 30" x 24", Collection of Professor and Mrs. W.A. Neiswanger, Urbana, Illinois; *Mexican Village*, c. 1950, Oil on Canvas, 20" x 24", Collection of Professor and Mrs. W.A. Neiswanger, Urbana, Illinois.

- **Mahmoud Djavadipour**, b. 1920, Tehran, Iran. Univ. of Illinois, Honorary Visiting Professor, 1976-77. Head, Dept. of Vis. Arts, Tehran Univ., Iran. Studied: Iran-German Tech. Schl., Dipl. 1941; Tehran Univ., Lic. Deg., 1948; Munich Acad. of Fine Arts, Dipl. 1960. Estab. first permanent cent. for vis. arts in Tehran.

Numerous one-man and group exhibs., in Iran, Germany, U.S., Italy; over 50 des. comms. for Iran. Govt., UNESCO, industry, author of many books on art, and illus. in books. Awds. include 1st prizes for stamp des. Iran Govt., Natl. Iran. Oil Co., Pars Devel. Co. Member Founding Board of Youth's Art Soc., Iran. Rep. of Tehran Univ. to Imperial Org. of Soc. Serv.

Musical, Oil on Canvas, 30" x 40"; *Wheat and Sun*, Oil Color, 30" x 40"; *Fall*, Acrylic Color, 36" x 30"; *Waiting*, Oil Color, 30" x 40"; *Landscape*, Oil Color, 30" x 40".

Cecil V. Donovan, b. 1896, Homer, NY. Univ. of Illinois, 1922-64: Professor; Consult. to the Krannert Art Mus., 1965; first Director of the Museum, 1960-64. He organized and directed the option in Advertising Design. Long time Chairman of the College Exhibition Committee, he was in charge of the national exhibitions for the Festivals of Contemporary Arts (1948-65), and was largely responsible for obtaining the planning the Museum. He served one year as Acting Head of the Department and never abandoned his own creative work as a painter.

The Piraeus, 1974, Oil on Paper, 30" x 22", Collection of Dorothy and James Shipley, Champaign, Illinois; *Mycenae*, 1974, Oil on Paper, 30" x 22", Collection of Krannert Art Museum; *Studio*, 1974, Oil on Paper, 30" x 22", Collection of Helen and Harold A. Schultz, Urbana, Illinois; *Illinois Landscape—Near Possumtrot*, c. 1950, Oil on Canvas, 32¼" x 36¼", Collection of Professor Clarence Berdahl, Urbana, Illinois.

Warren F. Doolittle, b. 1911, New Haven, CO. Univ. of Illinois, 1938-71: Professor; in charge of undergraduate and graduate Painting, 1955-68; Coordinator of Grad. Programs in Art, 1959-71. Studied: Yale Univ., BRA, 1934; Syracuse Univ., MFA, 1947. Ford Found. grant, 1953. Taught: Yale Univ., 1934-35; Univ. of FL, 1935-38. Selec. exhibs.: Art Inst. of Chicago; Corcoran Gal. of Art, Washington, D.C.; Denver Art Mus.; Univ. of FL; Univ. of IL; Univ. of IA; Metropol. Mus. of Art; CA Palace of the Legion of Honor, San Francisco; Butler Inst. of Amer. Art, Youngstown, OH. Represented in colls. of Eastern IL Univ., Evansville Mus. of Arts and Sci., Evansville, IN; Univ. of FL; Seattle Art Mus.

Battle, 1960, Polymer on Board, 11½" x 22", Collection of Ann and Mark Sprague, Champaign, Illinois; *Bather*, 1971, Oil on Panel, 11" x 13", Collection of Dorothy and James Shipley, Champaign, Illinois; *Homage to Delacroix*, 1971, Oil on Panel, 13" x 11", Collection of Rachel and Allen Weller, Urbana, Illinois; *Surf*, 1966, Ink on Paper, 12¾" x 23½", Collection of Rachel and Allen Weller, Urbana, Illinois.

John Edward Dowell, Jr., b. 1941, Philadelphia, PA. Univ. of Illinois, 1968-71: Assistant Professor, central figure in establishing lithography workshop. Studied: Tyler Schl. of Fine Arts, BFA, 1963; Univ. of WA, MFA, 1966. Honors: Tamarind Lithography Fell., 1963, 1966. Exhibs.: Work shown in over 65 shows including the Amer. Print Bienn., Santiago; XXXV Venice Bienn.; Whitney Mus. of Art; Corcoran Gal.; British Internat. Print Bienn. Represented in over 20 permanent collections including Art Inst. of Chicago, Mus. of Mod. Art, Philadelphia Mus. of Art, Los Angeles County Mus., Library of Congress. Since 1971 teaching at the Tyler Schl. of Fine Arts, Rome, Temple Univ. Abroad.

The White Wheel of W.T.H., 1967, Etching, 17¾" x 23¾", Collection of the Krannert Art Museum.

Ralph E. Eckerstrom, b. 1921, Donovan, IL. Univ. of Illinois, 1947-56: Instr. in Art, teaching Industrial Design, 1947-49; divided time with Univ. Press, 1949-51; full time as Art Director, Univ. Press (with rank of Assoc. Prof.) 1951-56. Pres., Internat. Des. Conf. of Aspen, 1963-65. Lecturer: Graphiska Inst., Stockholm, 1953; Des. Seminars: Lund, Sweden, 1963; Harvard Univ., 1966; Royal Council of Indus. Des., Australia; Corporate Des., Stockholm, 1969. Former Trustee, Phila. Coll. of Art. Des. Advisor, Carnegie-Mellon, 1976. Director of Des., Adv. & Publ. Relations, Container Corp. of Amer., 1956-65. Recipient of major natl. and internatl. design awds. Founder & Pres., Unimark Internatl. Corp. for Des. and Marketing, Chicago, 1965-present.

Untitled, 19, Reproduction of Plate in *Great Ideas*, Container Corporation of America, Chicago, Illinois.

- **Peter Fagan**, b. 1939, New York City. Univ. of Illinois, 1967-present: Associate Professor, teaches sculpture. Syracuse Univ., BFA, 1961; Univ. of Oregon, MFA, 1963. Selected exhibs: *Plastics in Sculpt.* Invit., Boston Univ. Art Gal., 1972; 148th Ann., Natl. Acad. of Des., 1973; Natl. Sculpt. '73, Southern Assoc. of Sculpts. comp. travel. exhib., 1973; 9th Ann. Natl. Drawing and Small Sculpt. Show, Corpus Christi, TX, 1975; "Mainstreams '75," comp. exhib., Marietta Coll., 1975; 22nd Ann. Comp. Drawing and Small Sculpt. Show, Ball State Univ., 1976. Awds: 1st Awd. and Purchase Prize, "Mainstreams '71," 1st prize, Wabash Valley Exhib., 1973; Best in Show, Quincy Art Cent., 1974; Best in Show and Purchase, Galesburg Art Cent., IL, 1974.

Caught from Above, 1976, Bronze, 25" x 33" x 4"; *Sole*, Bronze, 22½" x 30"; *Bluegills*, Bronze, 15" x 20"; *Ripple*, Bronze, 12" x 15½"; *Raptor*, Bronze, 29".

Jerry Farnsworth, b. 1895, Dalton, GA. Univ. of Illinois, 1942-43: Fourth Carnegie Professor of Art and Resident Painter. He studied at the Corcoran Art School in Washington and also with C.W. Hawthorne. He has taught at the Carnegie Institute, and for many years conducted his own art school in Sarasota, FL, and North Truro, MA. He has received many awards and his works are in the collections of the Metropolitan, the Whitney, the Pennsylvania Academy, Houston and Toledo Museums. His wife, Helen Sawyer, is also a painter and the subject of the portrait in the Krannert Museum collection. He published three books on painting methods.

Henka, c. 1943, Oil on Canvas, 58¼" x 39⅞", Collection of the Krannert Art Museum. Gift of the artist while in residence as Visiting Carnegie Professor.

- **Philipp Fehl**, b. 1920, Vienna, Austria. Univ. of Illinois, 1969-present: Professor, teaches Art History. Stanford Univ., BA, 1947. During the war he turned to *Capriccio* drawing, now his favorite form of artistic communication. During his study of art history (Stanford Univ., MA, 1948; Univ. of Chicago, PhD, 1963) he discovered the *capricci* of Giovanni Domenico Tiepolo, whom he regards as the noblest clown among the satirists to whom he owes, he thinks, his true education. His *capricci* appear in journals and as picture stories. Both as artist and historian he is concerned with the meaning of classical art and its revivals. Books: *A Course in Drawing by Cochin and Diderot*, 1954; *The Classical Monument*, 1972. Essays in *Art Bull.*, *Burlington Mag.*, *Gazette des Beaux Arts*, et al. Fell., Warburg Inst., 1957-58; Art Hist. in Residence, Amer. Acad. Rome, 1967-68; NEH Fellow, 1977-78.

Six Melancholy Drawings (Cover Title), 1976, Pen and Ink Wash; *Farewell to Jokes: Hommage to Giovanni Domenico Tiepolo*, 11" x 14"; *Longing for the consolation of the early dawn after the sleepless night, climbing, climbing towards the day*, Pen and Ink Wash, 11" x 14"; *Hope, sweet blindness: melancholy Humpty Dumpty put himself together again after all, fearful in the embryonic position, he longs for the wall from which he fell*, Pen and Ink Wash, 11" x 14"; *Cemetery in Arcady: some ghosts still reach, some sit alone*, Pen and Ink Wash, 11" x 14"; *At dusk; waiting, waiting for the night*, Pen and Ink Wash, 11" x 14"; *The tale of woe that only birds can understand*, Pen and Ink Wash, 11" x 14".

- **Jonathan D. Fineberg**, b. 1946, Chicago, IL. Univ. of Illinois, 1975-present: Assistant Professor, teaches art history. Harvard Univ., BA, 1967, PhD., 1975; Courtauld Inst., London, MA, 1969. Jury awd. "Sculpture '66," Chicago, 1966; Natl. Sci. Found. Fell., 1966-7; Pulitzer Fell. in Crit. Writing, 1969; NEA Fell., 1974-5;

teach. fell. Harvard, 1970-4. Co-auth., *Jacques Villon*, Fogg Mus., 76; *Robert Natkin*, Phila., 76; *Kandinsky in Paris*, 1906-7. Auth., doct. diss. Harvard, 1975. Art criticism publ. in: *Art in Amer.*, *NY Times*, *Boston Globe*, *Chicago Daily News*, *Harvard Crimson*, *Smithsonian Mag.*

Wolfwhistle Goes to College, 1976, Mixed Media, 11" x 11" x 4"; *Wolfwhistle in Chicken's Clothing*, 1976, Mixed Media, 13" x 13" x 5"; *Wolfwhistle Meets Peter G. Peterson and Passes Through a Momentary Fascination with Leisure Suits*, 1976, Mixed Media, 13" x 13" x 5"; *The Wolfwhistle is a Much Maligned Form of Greeting*, 1977, Bronze, 13" x 13" x 5".

Robbert Flick, b. 1939, Amersfoort, Holland. Univ. of Illinois, 1971-76: Assistant Professor, taught Photography. Univ. of Brit. Col., Can., BA, 1967; UCLA, MA, 1970, MFA, 1971. Canada Council grants, 1967, 1969; Univ. of IL Fac. Sum. Fell., 1972; Fell., Cent. for Adv. Studies, U of I, 1973. Numerous exhibits at various institutions, incl.: Vis. Studies Workshop, Natl. Mus. of Can.; Natl. Film Board of Can.; Can. Broadcasting Corp.; Pasadena Art Mus.; Madison Art Cent.; Chicago Art Inst.; Kalamazoo Inst. of Arts; Frederick S. Wight Gals., UCLA. Represented in the collect. of same. Author: "Photographer's Choice," 1975. Rep. by Light Gal. of NY and Susan Spiritus Gal., Newport Beach, CA.

Untitled #76093-23, 1976, Photograph, 20" x 15"; *Untitled #76095-10*, 1976, Photograph, 20" x 15"; *Untitled #76079-38*, 1976, Photograph, 20" x 15"; *Untitled #76093-25*, 1976, Photograph, 20" x 15"; *Untitled #76088-11*, 1976, Photograph, 20" x 15". All lent by Mr. Paul Berger, Champaign, Illinois.

- **George N. Foster**, b. 1918, Ridgeway, IL. Univ. of Illinois, 1945-present: Professor, teaches painting and drawing. Univ. of IL, BFA, 1949; MFA, 1950. Exhibitions and awds: Delgado Mus. of Art, 3rd prize, 1957; Ohio Valley, Athens, 1st Prize, 1957; Audubon Artists, Grumbacher Awd., 1965; purchase awd., Union League of Chicago, 1965; purchase awd., Natl. Acad. of Des., 1964; Denver Art Ann., 1949, 58, 62; Butler Inst. of Art, 1957-62; Corcoran Gal. of Art, 1963; Univ. of Miami, 1963; hon. men., Tyler, TX, 1970; merit awd., Wabash Valley, 1974.

Islands, 1975, Metal Collage, 24" x 60"; *Formula Five*, Metal Collage, 64" x 48"; *Square on Square*, Metal Collage, 16" x 16"; *Little Pyramid*, Metal Collage, 16" x 16"; *Maltese Cross*, Metal Collage, 16" x 16"; *Arcs Four*, Metal Collage, 16" x 16".

- **William Fothergill, Jr.**, b. 1930, Woodbury, NJ. Univ. of Illinois, 1959-present: Associate Professor, in charge of program in freehand drawing for architects. Pratt Institute, BID, 1958. Commissions: Lin-

coln Memorial, City of Champaign; Capron Memorial Playground and Sculpture, West Side Park, Champaign Park District; Lincoln Plaque, Urbana Court House, IL. *Landscape*, Champaign County, 1976, Oil, 24" x 34"; *Small Island in Blue Hill Bay*, Maine, 1976, Oil, 35" x 55"; *Eaton Island*, Penobscot Bay, Maine, 1977, Oil, 35" x 55"; *Pickering Island*, Penobscot Bay, Maine, 1976, Oil, 35" x 55".

- **Marcel Franciscono**, b. 1931, New Rochelle, NY. Univ. of Illinois, 1964-present: Associate Professor, teaches art history. Queens College, BA, Magna Cum Laude, 1952; New York Univ., MA, 1959; PhD., 1969. Lect. Queens College, 1959-64. Docent, Natl. Gallery of Art, 1960. Author of *Walter Gropius and the Creation of the Bauhaus in Weimar*, Univ. of IL Press, 1971, and of articles on the history of 20th century art.

Frank Forrest Frederick (1866-1941), b. Methuen, MA. Univ. of Illinois: 1890-1906, Prof. of Art and Design, and Head of Dept. Studied: Grad of Mass. Norm. Art Schl., Boston, 1890; Royal Westminster Schl. of Art, London, Eng., 1897. Instr., Evening Drawing Schls., Boston, 1888-90; Director, Schl. of Indus. Arts, Trenton, NJ, 1906-? Exhibited Art Inst. of Chicago, and with Soc. of West. Artists. Author: *Architectural Renderings in Sepia*; *Plaster Casts and How They are Made*; *Wash Method of Handling Water Color*; *Simplified Mechanical Perspective*; various articles.

- **Donald E. Frith**, b. 1924, Denver, CO. Univ. of Illinois, 1952-present: Professor, in charge of crafts program. Denver Univ., BFA, 1949; MA, 1952; Alfred Univ., MFA, 1964. Honors, awds. incl.: Two Danforth Foundation grants, two Univ. of IL Res. Board grants, Fell. awd. by the Natl. Council on Education for the Ceramic Arts, and a number of prizes in national and regional competitive exhibits. His ceramics are incl. in public collect. of the Art Institute of Chicago; Contemporary Crafts Mus., New York City; Evansville Mus. of Art and Sciences, Evansville, IN; Lakeview Cent., Peoria, IL; and Charles MacNider Mus., Mason City, IA.

Porcelain Form, 1976, Porcelain, 14" x 8"; *Group of Eight Ceramic Pieces*.

- **Frank Gallo**, b. 1933, Toledo, OH. Univ. of Illinois, 1959-63, 1967-present: Professor in charge of Sculpture. Toledo, Mus. of Art, BFA, 1955; Univ. of IA, MFA, 1958. Awd. exhibits: Whitney Mus. of Art, 1965-67; Venice Biennale, 1968; Natl. Acad. Arts & Letters, 1969. Acquisitions: Mus. of Mod. Art; Whitney Mus. of Amer. Art; Museo de Ballas Artes, Venezuela; Helsinki Mus.; Krannert Art Mus.; Art Inst. of Chicago; Los Angeles County Mus.; Cleveland Mus. of Art; Natl. Gal. of Victoria, Melbourne, Aust.; Princeton Univ. Art Mus.; Kalamazoo Inst. of Arts;

Art Gal., Toronto, Can.; Milwaukee Art Cent., WI; Sheldon Mem. Art Gal., Lincoln, NB; Baltimore Mus. of Art, MD; Joseph Hirshhorn Found. Collec; Albert List Coll.; Rob B. Mayer Coll.; Mus., Darmstadt, Germany. Guggenheim Found. Fell., 1966.

Portrait, 1976, Terra Cotta Relief, 12" x 12"; *Portrait*, Terra Cotta, 17" x 17"; *Portrait*, Terra Cotta, 17" x 17".

- **Norman Gambill**, b. 1941, Dade City, Fla. Univ. of Illinois, 1966-present: Assistant Professor; Assistant Dean of College, 1968-75; teaches art history. Emory Univ., BA, 1962; State Univ. of Iowa, MA, 1966; Syracuse Univ., PhD., 1976. Raised in the South by Dr. George Washington Gambill V, past President of Andrew College, and the late Dr. Dorcas Gambill, scholar and loving teacher, Norman pursued the classical curriculum at Emory for his baccalaureate. In Iowa, he read Chinese art with Dr. Chu-tsing Li, under whom he received the Master's degree. He received his doctorate from Syracuse, and is now teaching and reading the history of American film.

- **Anita Glaze**, b. 1940, Anderson, IN. Univ. of Illinois, 1971-present: Assistant Professor, teaches art history. Butler Univ., BS, 1962; Univ. of WI, MA, 1964; Indiana Univ., PhD., 1976. Peace Corps, Ivory Coast, 1964-65, and Nigeria, (Res. asst., Dept. of Antiquities), 1965-66. Fells.: Knapp Fell., WI, 1962; Peace Corps Fell., 1966-67; NDFL, 1967-68; Foreign Area Fell. Prog. for Res., 1968-70; U of I Res. Board for Res. in Ivory Coast, 1975. Major res. interests: West African arts, Senufo art and culture.

- **Leo Grucza**, b. 1935, Erie, PA. Univ. of Illinois, 1961-present: Associate Professor, teaches painting and drawing. Cleveland Inst. of Art, Dipl., 1957; Tulane Univ., MFA, 1961. One-man exhib., Univ. of WI, 1965. Group exhibits: Carnegie Inst. Pittsburgh, 1962; USIA Travel. Exhib. (Europe), 1962-64; Corcoran Biennial, Washington, D.C., 1963; Amer. Fed. of Arts, Travel. Exhib., 1963-64; AR. Art Cent., Little Rock, 1964; Palazzo delle Esposizioni, Rome, Italy, 1965; Butler Inst. of Amer. Art, 1966, 69; Swope Art Gallery, Terre Haute, 1969; Soc. of the Four Arts, Palm Beach, 1972; Burpee Art Mus., Rockford, IL, 1976. Awarded Tiffany Found. Grant, 1961.

#2, 1976, Acrylic on Canvas, 81" x 60"; #3, 1976, *Duality*, Acrylic, 84" x 60"; #4, 1976, *Clevis*, Acrylic, 81" x 62"; #11, 1976, Acrylic, 81" x 62"; #11, 1976, Acrylic, 81" x 75"; #14, 1976, *Dreadnought*, Acrylic, 81" x 60"; #15, 1976, *Transfiguration*, Acrylic, 81" x 59".

- **Frank E. Gunter**, b. 1934, Jasper, Alabama. Univ. of Illinois, 1962-present: Pro-

fessor, teaches painting and drawing. Univ. of Alabama, BFA, 1956; Florida State Univ., MA, 1960. Special exhibs. in Paris, France, Cultural Cent. for the Amer. Embassy; The American Library, Brussels, Belgium; Maison Descartes, Amsterdam, Holland; Illinois Arts Council, Chicago, IL. Collects: IL State Mus., Springfield; Swope Gal. of Art; Terre Haute, IN; Mus. of Art, Birmingham, Alabama; and numerous university, business and private art collections.

Interior, the Cosmos Club, Washington, D.C. 1976, Acrylic on Canvas, 32" x 42", Lent by Professor and Mrs. Wendell Williams, Urbana, Illinois; *Antique Shop on Michigan Avenue*, Chicago, 1977, Acrylic on Canvas, 40" x 44".

- **George W. Hardiman**, b. 1935, Medford, MA. Univ. of Illinois, 1967-present: Associate Professor, in charge of Art Education. Univ. of Bridgeport, BS, 1961; PA. State Univ., MS, 1965, DEd, 1967. Co-Ed. *Rev. of Res. in Vis. Arts Educ.* Ed of *Curricular Considerations for Visual Arts Educ.*, 1974. Articles include: "Influence of Style and Subject Matter on the Development of Children's Art Preferences," *Stud. in Art Educ.*, "Preferences for the Visual Arts: A Review of Recent Studies," *Jour. Percept. and Motor Skills*. Chair., Sem. for Res. in Art Educ., NAEA; Higher Educ. Div. (West.), NAEA; other publications related to aesthetic development in the visual arts.

- **Bruce G. Hatch**, b. 1942, Syracuse, NY. Univ. of Illinois, 1976-present: Visiting Assistant Professor, teaches industrial design. Art Center Coll. of Des., BS, 1963; Cranbrook Acad. of Art, MFA, 1975. Formerly product designer for General Motors, Chrysler Corp., and Sundberg-Ferrar Product Design.

Automotive Concept I, 1971, Dry Mark and Pastel, 18" x 24"; *Automotive Concept II*, 1971, Dry Mark and Pastel, 18" x 24".

- **Douglas Hilson**, b. 1941, Flint, MI. Univ. of Illinois, 1965-present: Associate Professor, in charge of Grad. Painting. Cranbrook Acad. of Art, BFA, 1964; Univ. of Wash., MFA, 1965. Exhibited in 78 competitive, invit. shows, 10 awds., incl.: Chicago Connection, 76, 77; IL Artists '76; Midwest Faculty Exhib., 1976; one-man show Deson-Zaks Gal., Chicago, 1975; Potsdam Natl. Exhib., 1973; Phyllis Kind Gal., Chicago, 1972; 12th Midwest Biennial, Joslyn Mus., Omaha, 1972; Hyde Park Art Cent., Chicago, 1970; Chicago Survey, Frumkin Gal., 1970. Collects. incl: Indianapolis Mus. of Art; Flint Mus. of Art; West. MI. Univ. Mus.; Edwin Bergman Collec., Chicago. Awd: Fellow, Cent. for Adv. Study, 1973. Rep. Marianne Deson Gal., Chicago; Gallerie Darthea Speyer, Paris, France.

Artistic Stage Drama I, 1976, Oil on Canvas,

60" x 90"; *Artistic Stage Drama II*, 1976-77, Oil on Canvas, 60" x 90".

James Denton Hogan (1899-1970), b. Silver City, NM. At 18 enlisted in the infantry, three years in World War I, with front line service in France. Carnegie Inst. of Tech., BA in painting, 1925. Scholarship to the Ecole des Beaux-Arts in Fontainebleau, France; remained in Paris until 1927 when a portrait commission brought him to Florida. To Illinois in 1929, where he remained until his retirement in 1967. He was a prolific painter of portraits and still-life, and executed a number of University commissions. For many years he taught junior figure painting and portraiture. From 1948 through 1967 he was one of the most important members of the jury which selected works for the exhibitions organized for the Festivals of Contemporary Arts.

Portrait of Arthur Hamilton (Dean of Students 1946-1954), 1954, Oil on Canvas, 48" x 34", Collection of the University of Illinois; *Untitled Still Life*, 1968, Oil on Canvas, 25" x 48", Lent by the P.F. Tomaras Family, Champaign, Illinois.

Richard E. Hult, b. 1908, Chicago, IL. Univ. of Illinois, 1936-1969; Professor, taught painting and drawing. Univ. of IL, BS, Arch. Des., 1932; BFA, Painting, 1939. Studied further with Louis Ritman, James Chapin, William Frazier and Hans Hofmann. Portraits painted number over 80, and include those of Dr. Robert G. Bone and Dr. R.W. Fairchild, Presidents of IL State Univ.; Dr. R.G. Buzzard, President, and Dr. C.P. Lantz, Director of Athletics, East. IL Univ. Those on the University of IL campus include Dr. Robert Graham, former Dean, Coll. of Vet. Med.; Dr. Fred W. Tanner, former Head of Dept. of Microbiol.; and Dr. Ira O. Baker, former Head of Dept. of Civil Engineering.

Portrait of Cyrus Palmer, Oil on Canvas, 38" x 32", Lent by the Sigma Pi Fraternity, Urbana, Illinois; *Portrait of Flossie Wiley*, Oil on Canvas, Lent by Urbana School District #116, Urbana, Illinois; *Portrait of Lou Ann*, 1935, Oil on Canvas, 15" x 12", Collection of Mrs. Willetta Bailey, Urbana, Illinois; *Portrait of LaForce Bailey*, c. 1938, Oil on Panel, 14" x 11", Collection of Mrs. Willetta Bailey, Urbana, Illinois.

- **Billy Morrow Jackson**, b. 1926, Kansas City, MO. Univ. of Illinois, 1954-present: Professor, teaches painting and drawing. Washington Univ., BFA, 1949; Univ. of IL, MFA, 1954. Collects.: Natl. Gal. of Art, Washington, D.C.; Swope Mus. at Terre Haute, IN; Butler Inst. of Amer. Art, Youngstown, OH; NASA Natl. Archives, Washington, D.C.; Evansville Mus. of Art, IN; Springfield Art Mus., MO; Library of Congress; Metropol. Mus. of Art, Arms Coll., NYC; Joslyn Art Mus.,

Omaha; Environ. Protect. Agcy., Washington, D.C.

Figure 1, 1973-74, Transparent Watercolor, 28" x 22"; Figure 2, 1973-74, Transparent Watercolor, 28" x 22"; Figure 3, 1973-74, Transparent Watercolor, 28" x 22"; Figure 4, 1973-74, Transparent Watercolor, 28" x 22"; Figure 5, 1973-74, Transparent Watercolor, 28" x 22".

- **Herbert C. Jackson**, b. 1935, Brusley, LA. Univ. of Illinois: 1968-71, 1975-present: Associate Professor, Coordin. Grad. Graphic Des. Studied: Xavier Univ. of LA, AB, 1956; Univ. of Chicago; Inst. of Des., IIT. Taught: Inst. of Des, IIT, Chicago; Asst. Prof. 1971-75; in chg. of Vis. Educ. 1971-73; Act. Prof. in chg. of Vis. Des., 1973-75. Co-Ed., *Recycle*, The Finial Press, 1973. Moderator, ICOGRADA, Univ. of Alberta, Edmonton, 1975. Invited to 1st Internatl. Seminar, ATI, Symbols, Signs, and Letterforms, Coll. of Des., Basle, Switzerland, 1974. Consult.: Dept. of Publ. Works, City of Chicago; Natl. Sci. Found.; US Dept. of Commerce; Univ. of Utah; Dept. of Defense; West. IL Univ and City of Macomb, IL; US Off. of Educ.; Roosevelt Univ.

Ruth Pitkanen Johnson, b. 1908, Duluth, Finland. Univ. of Illinois, 1958-1972: Assistant Professor, taught drawing theory. Studied: Schl. of the Art Inst., Chicago, BAE, 1934; State Univ. of IA, MA, 1941; graduate scholarship. Selec. exhibits.: Lake Superior Gal., Duluth, MN, 1976; Tweed Gal. Duluth, 1975; Univ. of MN, Morris, 1976. One person shows: Rainy River Jr. Coll., International Falls, MN, 1970, 1974; Talley Gal., Bemidji State Univ., MN, 1975; The Depot, Duluth, MN, 1976. Awd.: Merit Awd., Lake Superior Gal., Duluth, 1976. Hons.: Fac. Sum. Fell., Univ. of IL, 1964.

Highway Sculpture, 1976, Watercolor, 26" x 16".

- **Walter M. Johnson**, b. 1913, Brooklyn, NY. Univ. of Illinois, 1943-present: Professor, Dir. CEPS in Vis. Arts, teaches painting and drawing. Pratt Inst., BFA, 1938; NY Univ., MA, 1941; Univ. of CO, MFA, 1947. One-man shows: Univ. of UT, Univ. of CO: many exhibits. includ.: NY Watercolor Soc., Amer. Watercolor Soc., CO Coll. Articles in *Schl. Arts Mag.*, *West. Arts Assoc. Jour.*, *IL Educ. Bull.*, *NAEA Jour.*, *Civil Def. Manual*. Dir. of Reg. Scholast. Art. Exhib. Prog., Cent. IL Cult. Affairs Consort. Delegate to Art Cong., Paris; INSEA, Montreal, Can. Fell., Ossabaw Island Proj. Dept. of Art and Design Excellence in Undergrad. Teach. Awd., 1976. *Who's Who In American Education*, Vols. 20, 22.

Subtropical Forest, 1973, Watercolor, 22" x 33"; *Forest*, Watercolor, 24" x 30"; *Sand and*

Sun #1, Watercolor, 18" x 23"; *Sand and Sun #2*, Watercolor, 18" x 23".

Isabel Eliza Jones (1870-1954), b. in Champaign, IL. Instructor, Dept. of Art and Design, 1902-10. Taught drawing and painting. Studied: Pratt Institute, Brooklyn, NY, Univ. of IL, BS in Science, 1914. Acting Head of Department, 1908-09, during Lake's leave of absence.

Charles Fabens Kelley, b. 1885, Boston, MA. Univ. of Illinois, 1908-13, Instructor in Architecture, and Art and Design; 1913-14, Associate. Studied: Harvard Univ., AB, 1907. Studied portrait painting with Joseph DeCamp. Asst. Prof. and Head of Dept. of Art, Ohio State Univ., 1914-15; Prof. and Head of Dept., 1915-? Author: (with W.L. Mowll), *A Text Book of Design*, Houghton Mifflin & Co.; Art in the American University, *The Nation*, JI, 1909; reprinted in *Internatl. Studio*, Ag, 1909; (with R.R. Root), *Design in Landscape*, Century Co., 1914.

James Kenis, Univ. of Illinois, 1874-77: Instructor in clay modeling and arch. ornamentation. Graduate, Acad. of Fine Arts, Louvain, Belgium. Died, Antwerp, Belgium prior to 1918.

J. William Kennedy, b. 1903, Norwood, OH. Univ. of Illinois, 1926-70: Professor, taught drawing and painting; for many years in charge of painting materials lab. Studied: Cincinnati Acad., 1921-23; Carnegie Tech., AB, 1925; Univ. of IL, MFA, 1949. Fell., Tiffany Found., 1925. Selec. exhibits.: Anns. and Bienns. of Amer. Painting; Cincinnati Art Mus., PA Acad., Toledo Mus., Corcoran, VA Mus., Kansas City; Milwaukee Art Inst.; Golden Gate Exposition; three natl. exhibits. at Rockefeller Cent; Rep. IL at Soc. of Four Arts, West Palm Beach. "Saturday at Philo," circulated to museums by Amer. Fed. of Art, 1937-38; painting, "Crucifixion," widely reproduced; portrait of President Wells for Indiana Univ. Work in many public and private collections.

Guardians, 1974, Vinyl on Canvas, 24" x 36"; *Road to Sicily*, Oil on Canvas, 25¼" x 30¼", Collection of Rachel and Allen Weller, Urbana, Illinois.

- **Roger A. Kotoske**, b. 1933, South Bend, IN. Univ. of Illinois, 1968-present: Associate Professor, teaches sophomore composition. Univ. of Denver, BFA, 1954; MFA, 1956. One-man shows: James Yu Gal., 1974; Hilton Art Cent., St. Louis, 1972; Hiestand Gal., Miami Univ., OH, 1970; Pollock Gal., SMU, Dallas, Texas, 1969; The Gallery, Denver, CO, 1963, 65, 67, 68; The Gallery, Dallas, Texas, 1963; 4 two-man shows; 24 invit., 50 group shows including: Plastics, Potsdam, NY, 1975; Smithsonian Inst., Washington, D.C., 1968;

Denver Sculpt. Symposium, 1968; Artist-Teacher USA, NYU. Awd: incl: Oswego, NY, 1968; 9th Mid-Amer., Nelson Mus., Kansas City, 1959. 8 public and more than 100 private collec. Rep. James Yu Gal., NY and Brena Gal., Denver.

Rectangular Spacefold '77, Polyester Resin, 12" x 18" x 12".

- **Thomas G. Kovacs**, b. 1939, Budapest, Hungary. Univ. of Illinois, 1965-present: Associate Professor, in charge of Foundation Program. Ohio State Univ., BFA, 1962; MFA, 1965. Work includes graphic design and illustration for the IA State Press, Univ. of IL Press, Natl. Council of Teachers of English, Society of Typographic Arts, Amer. Federation of Teachers, and The Boston Coll. Environmental Law Center. Awards of excellence in poster design from the Chicago Society of Communicating Arts. Recipient of an Undergrad. Instructional Award, Univ. of IL. Served as Asst. Dean, College of Fine and Applied Arts, 1971-73.

Trout and Nymphs, 1976, Watercolor with Ink, 15" x 20"; *Bags with Popper*, Watercolor and Ink, 20" x 15"; *Kaskaskia Nightmare*, Watercolor and Ink, 23" x 16"; *Canary in the Mine*, Watercolor and Ink, 23" x 16"; *Streamscape*, Watercolor and Ink, 23" x 16".

- **Susana Lago**, b. 1942, Buenos Aires, Argentina. Univ. of Illinois, 1976-present: Visiting Instructor, teaches painting and drawing. Otis Art Inst., BFA, 1974; MFA, 1976. Exhibitions: 53rd Ann. Art Exhib., Shreveport Art Guild, 1975; 55th Natl. Watercolor Soc. Ann. Exhib., 1976; California-Hawaii Biennial, Fine Arts Gallery, San Diego, 1976. Awards: 1st prize, painting, All Media Membership Show, Laguna Beach Mus. of Art, 1975. *Who's Who Among Students in Amer. Univ. and Coll.*, 1976.

Nube V, 1976, Watercolor and Pastel, 22" x 30"; *Nube IV*, Watercolor and Pastel, 22" x 30"; *Nube VI*, Watercolor and Pastel, 22" x 30"; *Amanecer I*, Watercolor and Pastel, 22" x 30"; *Amanecer II*, Watercolor and Pastel, 22" x 30"; *Amanecer III*, Watercolor and Pastel, 22" x 30".

Edward John Lake (1871-1940), b. Edinburgh, Scotland, grew up in Wisconsin. Studied: Rose Polytech., 1891-92, Univ. of IL, BS Arch., 1895; Pratt Inst., 1898-99; London Schl. of Art, 1908, Julien Acad., Paris, 1909. Univ. of IL: Asst, 1894-97; Instr., 1897-98, 1899-03; Asst. Prof., 1903-05; Act. Hd. Dept., 1906-07; Asst. Prof. 1909-10, 1913-21; Asst. Prof. and Act. Hd. Dept., 1921-29; Assoc. Prof. and Hd. of Dept., 1929-33; Prof. and Hd. of Dept., 1933-38. Author of: *Suggestions for a Suburban Residence in the Moorish Style and Birds and Animals*. Taught at various times drawing, painting, art history, and modeling. *Untitled Sketch from Life*, c. 1909, Charcoal and White Chalk on Paper, 12⅝" x 9⅝",

Lent by Professor and Mrs. John Raushenberger, Clearwater, Florida; *Untitled Landscape Sketch*, c. 1909, Oil on Canvas Board, 9¼" x 12¾", Lent by Mr. and Mrs. M.G. Snyder, Champaign, Illinois.

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- **Edward E. Lancaster**, b. 1939, Vanceboro, NC. Univ. of Illinois, 1964-present: Associate Professor, teaches painting and drawing. East Carolina Univ., BS, 1961; Univ. of Okla., MFA, 1963. Taught: Public schls. Greensboro, 1963; Drake Univ. Instr., 1964. Grants: Univ. of IL, Assoc., Cent. for Adv. Study, 1971; Univ. of IL, Research Grants, Grad. Coll., 1966, 67, 68, 71; Univ. of IL, Grad. Coll., Summer Fac. Grants, 1965, 69, 70. Inst. one-man shows: Univ. of Okla., 1968; East Carolina Univ., 1968; Cincinnati Univ., 1971; Cent. for Adv. Study Exhib., Krannert Mus., 1971; Wabash Coll., 1971. Paintings include more than 50 national and regional exhibitions. Prizes include several purchase awards. Galleries in NY, Chicago, Cincinnati, Louisville. Many private collections.

Grapescape, 1976, Oil on Canvas, 84½" x 58"; *Grapes and Apples*, 1976, Oil on Canvas, 62" x 50½".

- **Kenneth M. Lansing**, b. 1925, Schenectady, NY. Univ. of Illinois, 1956-present: Professor, teaches Art Education. Cornell Univ., BFA, 1950; MEd., 1951; PA State Univ., EdD., 1956. Publs: *Art, Artists, and Art Education + Study Guide & Teachers Man.*, McGraw-Hill, 69; slides and comment. for *Art, Artists, and Art Education*, McGraw-Hill, 70; "The Research of Jean Piaget and Its Implications for Art Education in the Elementary School," Athey and Rubadeau, *Educational Implications of Piaget's Theory*, Ginn & Co., 1970; "Evaluation," Packwood's *Art Education in the Elementary School*, NAEA, 67; "Weaknesses in Teacher Education," *The Educ. Forum*, 73; "Educational Reform," *Stud. in Art Educ.*, 74; "Leadership in Education," *Vital Speeches of the Day*, 75.

Lady Walking a Dog, 1974, Terra Cotta, 14" x 35" x 70"; *Illinois Farmer*, 1974, Terra Cotta, 10" x 12" x 38"; *Whew!*, 1974, Terra Cotta, 14" x 35" x 70".

- **James H. Lynch**, b. 1916, Ottawa, IL. Univ. of Illinois, 1946-present: Professor, teaches painting and drawing. Studied: Univ. of IL, BFA, 1938; Univ. of Iowa, MA, 1947.

The Sangamon Valley, Acrylic, 30" x 40"; *Summer Morning*, Acrylic, 30" x 40"; *The Old Bridge*, Acrylic, 30" x 40".

- **Patricia A. MacLaughlin**, b. 1944, New Haven, CT. Univ. of Illinois, 1974-present. Instructor, teaches graphic design. Southern CT. State Coll., BS, 1966; UCLA, MA, 1969; MFA, 1971. Selected exhibits: Camerawork Gal., S.F., CA, 1977; East Bay Artists League, Richmond, CA, 1976; Color Photo/1, Modesto, CA, 1976; Magic

Silver Show, Murray, KY, 1976; Photoerotica, S.F., CA, 1976; Alternate Processes, S.F., CA, 1975; Creative Arts Cent., ICC, Peoria, IL, 1975; Photo/Sculpt. Compet., Saratoga, CA, 1975; First Innerview, Lincoln, NB, 1975; Jurors Selection, OH Silver Gal., L.A., 1975; AIGA, traveling internatl. photo. exhib., NY, 1975; Focus Gal., First Light, S.F., CA, 1975; Self-Portraits, Camerawork Gal., S.F., CA, 1975; Women Look At Women, travel, CT, 1975.

Inner Spaces (Marine Sequence), 1976, Hand-colored Photograph, 11" x 14"; *Inner Spaces (Marine Sequence)*, 1976, Hand-colored Photograph, 11" x 14"; *Lizzard Ladies: Not What You Might Think (L1)*, 1976, Hand-colored Photograph, 11" x 14"; *Lizzard Ladies: Not What You Might Think (L2)*, Hand-colored Photograph, 11" x 14"; *Lizzard Ladies: Not What You Might Think (C1)*, Hand-colored Photograph, 11" x 14"; *Lizzard Ladies: Not What You Might Think (C2)*, Hand-colored Photograph, 11" x 14".

- **H. James Marshall**, b. 1927, Weippe, ID. Univ. of Illinois, 1969-present: Associate Professor, teaches art education. Univ. of ID, BA, 1950; Miami Univ., MEd, 1959; PA. State Univ., DEd., 1967. Cincinnati Mus. Ann. Exhibs., 1958, 62, 63; J.B. Speed Mus., 1966. Program Director for Preconference Educ. Res. Training Prog. in Art Educ., 1968, 69; Seminar for Improving Effectiveness of Supervisors in Art Educ., 1969. Assoc. Ed., *Art Education Journal*, 1967-69; contributor for Art Educ. Sec., *Dictionary of Education*, 1973; articles in *Art Educ. Journ.*, 1968-76, and in *Review of Research in Visual Arts Educ.*, 1973, 77.

Marvin Martin, 1907-63, b. Texas. Univ. of Illinois, 1944-63: Professor, in charge of program in sculpture. Studied: Kansas City Art Inst. Taught: Denver Univ. Selected sculpture commissions: Natl. Home for Jewish Children, Denver, Colorado Historical Soc.; Univ. of Colorado Library; US Dept. of Interior, Monument, Ignacio, CO.; Concordia Seminary, Springfield, IL. Univ. of Illinois: Julia Bane Mem., Home Economics; Stull. Mem., Ceramic Eng.; Allen Resid. Hall. At time of death completed large sketches and models for two three-story sculptures for Adm. Bldg. for Gov. of Liberia. Selected exhibits: Kansas City Art Inst., Denver Art Mus., Univ. of CO., New York World's Fair, San Francisco Museum.

Cave Motif, 1961, Korina Wood and Welded Steel, 3' x 6'; Lent by Colwell Company, Champaign, Illinois; *Temple Guardians*, 1962, Welded Steel, 48" H, Lent by Mrs. Marie Martin, Champaign, Illinois.

- **Norman McFarland**, b. 1930, Rockford, IL. Univ. of Illinois, 1957-present: Professor, teaches industrial design. IL Inst.

of Technol., BS, 1954. Consultant to and later partner with Marvin Glass and Associates, 1958-1972. Patentee of 22 inventions, primarily toys and games.

- **A. Doyle Moore**, b. 1931, Tologa, OK. Univ. of Illinois, 1959-present: Professor, teaches graphic design. KS State Coll., BS humanities, 1957; Univ. of IA, MFA, 1964. Awd.: Chicago Book Clin., 2 in 1976; Midwest. Books, Lexington, KY, 2 in 1976. Exhibs.: Internatl. exhib. of private presses, London, 1963; NYC Publ. Libr., private press show 1963; Amer. Inst. of Graphic Artists, 50 Books of the Year, 1961, 63, 65, 67, 68; Chicago Book Clin., 1966-67-68-69; Midwest. Books, Lexington, KY, 1970. Concrete Poetry: Reed Coll., Portland, OR, 1968; Stedlijk Mus., Amsterdam, 1970; Brescia, Italy, 1971; Scot. Natl. Gal. of Mod. Art, Edinburgh, 1974; Bath Acad. of Art, Corsham, 1974; Bradford Royal Col. of Art, 1974; Sheldon Art Mus., Univ. of NB, 1974; Thumb Gal., London, 1976; Gotham Book Mart, NYC, 1976.

Award Winning Book Designs, 1975, 1976 (8 books), Letterpress and Offset; *Getting It Together with George Washington and Gilbert Stuart, A Bicentennial Closure*, 20" x 24"; *Quote Art Unquote*, Wood and Lacquer, 6" x 8" x 4".

- **Ann Lee Morgan**, b. 1941, Minneapolis, MN. Univ. of Illinois, 1968-present: Assistant Professor, teaches art history. Knox Coll., BA, 1962; FL State Univ., MA, 1963; Univ. of IA, Ph.D., 1973.

- **Richard H. Moses**, b. 1937, Lincoln, NB. Univ. of Illinois, 1963-present: Associate Professor, teaches des. for non-art majors. Univ. of NB, BFA, 1960; Univ. of Wichita, MFA, 1962. Group, special exhibits. incl.: Univ. of NB., Univ. of Wichita; Joslyn Art Mus., Omaha; Nelson Gal.-Atkins Mus., Kansas City; Birmingham Mus. of Art, AL; IBM Gals. N.Y.; KS State Fed. of Art, Manhattan; Denver Art Mus; Evansville Mus. of Arts and Sci.; Otis Art Inst., CA; Soc. of the Four Arts, Palm Beach. Awd. incl.: Cheyenne Art Cent., WY; KS State Coll.; Birmingham Mus. of Art; Wichita Art Assoc.; Las Vegas Arts League; St. Paul Art Cent. U of I Fac. Summer Fells., 1964, 66, 68, 70.

The Burger Burgher, Mixed Media, 24" x 50" x 9"; *Untitled*, Mixed Media, 29" x 54" x 9".

- **Kiyohiko Munakata**, b. 1928, Osaka, Japan. Univ. of Illinois, 1965-present: Associate Professor, teaches art history. Keio Univ., Tokyo, Japan, BA, 1961; Princeton Univ., MA, 1961; PhD, 1965. Honors: Charlotte Elizabeth Proctor Fell.; Princeton Natl. Fell.; others from Princeton Univ. Publs. include: *Ching Hao's Pi-fa-chi: a Note on the Art of Brush*, Ascona, Switzerland, 1974; articles and book reviews published in Japanese and English.

Ronald A. Nameth, b. 1942, Highland Park, MI. Univ. of Illinois, 1966-70: Assistant Professor, introduced and taught first courses in cinematography. Studied: Inst. of Des., IL Inst. of Tech., BS, 1965; MS, 1967. Taught: Columbia Coll., Chicago, and St. Marys Coll., Notre Dame, 1965-66. Awd.: Amer. Inst. of Graphic Arts, NY; Univ. of Chicago; CA: mag. of communications arts; Kent State Univ. Selec. exhibs. and film showings: Mus. of Mod. Art, Univ. of WI, Univ. of MI, Univ. of Chicago, Northwestern Univ. Work in various private and public collect., Univ. of Louisville and Mus. of Mod. Art. Presently teaching in Denmark.

Egbert Ernest Nearpass (1887-1938), b. Port Jervis, NY. Univ. of Illinois, 1919-1938: Assistant Professor. Attended Syracuse University; his bachelor's degree in 1911 was in "the regular portrait painting course." He was a scenic artist and designer for Kalem Motion Picture Co., 1912-14; instructor, Jacksonville, FL, Art Students League, 1913-14; taught in public schools, Port Jervis, 1914-17, and in the Army Y.M.C.A., 1917-19. He was a sensitive landscape painter and also active as a portraitist.

Dorchester, N.Y., Oil on Canvas, 30¾" x 32½", Collection of the Krannert Art Museum. Gift of Laura B. Nearpass, 1939; *Still Life—Nasturtium*, 1930, Oil on Canvas, 17" x 22", Collection of the Krannert Art Museum. Gift of Laura B. Nearpass, 1939. *The Friendly Trees*, 1930, Oil on Canvas, 30" x 22", Collection of the Krannert Art Museum. Gift of Laura B. Nearpass, 1939.

Kimrie T. Newcomb, b. 1945, Detroit, MI. Univ. of Illinois, 1971-76: Assistant Professor, taught glassforming. CA State Univ., San Jose, BA, 1968; MA, 1969. Guest artist-lect. many colleges throughout nation. Selec. exhibs.: Contemp. Art Glass '76, NYC; 1st Ann. Internatl. Comp. of Enamels and Glass, San Diego, CA, 1975; Contemp. Crafts of the Amers., CO State Univ., 1975; 7th Bienn. Beaux Arts Des.-Craftsman, Columbus, OH, Gal. of Fine Arts, 1973; Historic and Amer. Glass, LA State Univ., 1976; *The Container*, Tyler Schl. of Art, Philadelphia, PA; Amer. Glass Now, Toledo Mus. of Art (travel) 1972-74. Selec. Awd. and hons.: Fell., U of IL Cent. for Adv. Study, 1975; 1st Prize, 1st Internatl. Comp. of Enamels and Glass, 1975; U of IL Res. Board grant, 1974; Purch. Awd., Bay Area Invit., Redding, CA, 1970. Rep. in numerous publ. and institutional collections. *Fish Catching Fly*, 1975, Blown Glass, 9" x 5" x 4¼", Lent by Frank Gallo, Urbana, Illinois.

Alfred Nicholson, b. 1898 in New Jersey. Univ. of Illinois, 1931-1937, taught Art History. Studied: Princeton Univ., AB, 1921; MA, 1925. He taught English and

French at the Amer. Univ., Cairo, Egypt, 1921-22, and Amherst, 1926-27. Graduate work in fine arts at Princeton, 1927-28; worked in Berenson's library in Settignano, Italy, 1928-29; and at Harvard, 1930-31. He was a specialist in Italian mediaeval and renaissance art; his monograph on Cimabue, 1932, remains a standard work in the field.

Nathan Oliveria, b. 1928, Oakland, CA. Univ. of Illinois, 1961-62: Visiting Professor/Artist. Studied: CA Coll. of Arts and Crafts, MFA, 1952; Hon. DFA, 1969. Honors: Tiffany Found. Grant, 1956; Guggenheim Fell., 1958; Tamarind Lithog. Fell., 1963. Awd.: Harris Prize and Medal, Art Inst. of Chicago, 1960; Special Amer. Prize, Madrid, Spain, 1963; Ford Found. Purchase, San Francisco Mus., 1961. Exhibs.: Over 26 one-man exhibs. here and abroad; paintings and prints included in over 40 major national and international group shows. Publ. collect.: In over 30 major institutions, including Mus. of Mod. Art, Whitney Mus., Guggenheim Mus., Hirshhorn Collect., Washington, D.C., Smithsonian Inst., Art Inst. of Chicago, Library of Congress.

Head State V, 1969, Lithograph, 20¾" x 29½", Lent by Smith Andersen Gallery, Palo Alto, California.

Charlotte E. Patchin (1849-1933), b. Racine, WI. First woman teacher and first teacher of music at Univ. of Illinois: Instructor of freehand and cast drawing and music, 1872-76; of music only 1876-79. AB, Oberlin Coll., 1892. Teacher of music, Brownwood Coll., Texas, 1891-95; music and art at Glen Rose Coll., Texas, 1900-02. Superintendent of Schools, West Bloomington, NY, 1870-71; principal Carlinville IL High School, 1871-72. "A talented artist in oil, watercolors, and china painting."

□ **Ann Perkins**, b. 1915, Chicago, IL. Univ. Illinois, 1965-present: Professor, teaches art history. Univ. of Chicago, AB, 1935, AM, 1936, PhD, 1940. Author of *Comparative Archaeology of Early Mesopotamia*, *Art of Dura-Europos*, and various articles. Guggenheim Fell., 1954-55. US Specialist, Dept. of State, 1959-60. Assoc., Cent. for Adv. Study, U of I, 1976-77.

□ **Raymond Perlman**, b. 1923, Sheboygan, WI. Univ. of Illinois, 1949-present: Professor, in charge of Graphic Des. Studied: Univ. of IL, BFA, 1948; MFA, 1953; Art Cent. Coll. of Des., MPA, 1953. Awd.: UN Poster Competition, 1949 (one of 3 US winners, 10 world) Paris; 8th Watercolor & Drawing Exhib., Artists Guild of Chicago, 1966; major graphic des. shows since 1965; *Who's Who in Amer. Art*; *Who's Who in the Midwest*. Exhibs.: "Statements '76" Soc. of Typographic Arts, 1976; St. Luke's Med. Cent., Chicago, 1975; STA exhibs., 1964, 66, 67. Illus. in guides for

Western Publishing Co., N.Y.: *Rocks and Minerals*, 1957; *Fossils*, 1962; *Light & Color*, 1971; *Geology*, 1972; *Ecology*, 1973. Extensive des. and illus., *World Book and Childcraft*; many Univ. publs. Assoc., Cent. for Adv. Study, 1975.

Tall Oaks from Little Acorns Grow, 1976, Experimental Color Photograph, 14" x 19¾"; *Doors in the Casbah of Tangier*, 1976, Color Photographs, 28" x 18"; *Enchanted Forest*, 1975, Collage, 15¾" x 22¼"; *Possessed*, 1976, Dual-Negative Photographic Sequence, 7" x 44¾"; *Bikini*, 1976, Color Photograph, 13¾" x 10¾"; *Calabash*, 1976, Color Photographic Tone Separation, 12¾" x 9½".

□ **Donald Pilcher**, b. 1942, Los Angeles, CA. Univ. of Illinois, 1966-present: Associate Professor, teaches Ceramics. Chouinard Art Inst., BFA, 1964; RI Sch. of Des., MFA, 1966. Exhibited in over 75 competitive and invitational exhibitions; many one and two-man shows; numerous lecture-workshops. Work shown at the Mus. of Contemp. Crafts, NY, and the Smithsonian Inst., Washington, D.C. Awd.: Medal of Honor, 1973 Ceramic International, Calgary, Can.; purchase awd., Syracuse Ceramic Natl., Everson Mus., 1968. Named Outstanding American Ceramic Artist by the American Ceramic Society, 1976.

Porcelain Covered Jar, 1977, 10" x 10" x 10"; *Group of Six Ceramic Pieces*, 1977.

□ **Leonard H. Price**, b. 1925, Louisville, KY. Univ. of Illinois, 1955-present: Professor, teaches industrial des. Art Cent. Coll. of Des., 1947-49, AAS; Rochester Inst. of Tech., BFA, 1965. Furniture des. exhibited in the Brooklyn Mus.; Mus. of Contemp. Crafts, NY; M.H. Young Mus., San Francisco; Milwaukee Art Cent.; "Pavilion of Amer. Interiors," NY World's Fair, 1965; Smithsonian Inst.; Chicago Art Inst.; many others. Received 1st place awd. in natl. comp. sponsored by Fine Hardwoods Assoc., 1965; "Awd. for Excellence in Site Devel.," Champaign County Devel. Council. Res. grant from U of I Grad. Coll., 1967. Des. consult. to industries.

Book Stand, 1965, Mahogany Wood, 32" x 27" x 13½".

Arthur J. Pulos, b. 1917, N. Vandergrift, PA. Univ. of Illinois, 1946-54; Associate Professor, established the crafts program and taught metalwork and jewelry. Studied: Carnegie Inst. of Tech., BA, 1939; Univ. of OR, MFA, 1942. Selec. exhibs.: Brussels Fair, Smithsonian Inst., Chicago Mus. of Sci. and Indus., Metropol. Mus. of Art. Permanent collec.: Mus. of Mod. Art. Numerous articles on industrial design and education in professional journals; lects. and seminars in USSR, Romania, Belgium, Germany, Argentina, Pakistan, US. Author: *Careers in Industrial Design*,

Universal Press, NY; *Contact - Selling Industrial Design Services*, Off. of Des. for Canad. Govt. Estab. Pulos Design Associates, Inc. for professional practice of industrial design. Since 1955 at Syracuse Univ., currently professor and chairman, Dept. of Design.

Dictaphone Thought Master Series 260 Dictating-Transcribing System, Metals and Plastic, Lent by Dictaphone Corporation, Milford, Connecticut; *Covered Candy Bowl*, c. 1953, Sterling Silver, 5½" x 5½", Lent by Alice T. Wall, Urbana, Illinois; *Brooch*, Sterling Silver, 1¾" x 2½", Lent by Alice T. Wall, Urbana, Illinois.

- **Edwin C. Rae**, b. 1911, New Canaan, CT. Univ. of Illinois, 1939-present: Professor, for many years in charge of Art History Program. Harvard Coll., BA, 1933; Harvard Univ., MA, 1934, Ph.D., 1943. Fells. for study abroad, 2 summers and 1 full yr. (1937). Chief, Monuments, Fine Arts and Archives Div., Off. of Military Govt. for Bavaria, 1945-47. Various grants from Univ. of IL Res. Board. Editor and collector of artists' biographical notes and statements, Univ. of IL catalogs of Exhibs. of Contemp. Amer. Painting and Sculpture, 1949-1959. Recent publs. and res. of medieval arts in Ireland, published by Royal Irish Acad., Royal Soc. of Antiquarians of Ireland, and others.

- **Julius Rascheff**, b. 1936, Sofia, Bulgaria. Univ. of Illinois, 1971-present: Associate Professor, teaches cinematography. Cinema FAMU Acad. of Art, Film Fac., Prague, BA, 1956; Cinema IDHEC, Inst. for Higher Study in Cinema, Paris, MA, 1959. Feature films: *Olive Trees of Justice*, Film & TV Critics Prize, Cannes Internatl. Film Fest., France, 1962; *Lydia*, 1st Canad. feature nationally telecast; *The Lift*, London. Shorts: *Dorothea Tanning*, for Max Ernst, France; *Career Educ.* for DVTE, Springfield, IL, (state grant). Radio: Broadcaster, Voice of Amer. TV: Educ., document. & sports, Natl. Film Board Canada; CBC; KY, Educ. TV; WHAS/TV, Louisville; HEW & USIA. Grants: UIUC, Res. Board; State of IL. Awards: Cannes, San Francisco, Ann Arbor, London.

Abraham Rattner, b. 1895, Poughkeepsie, NY. Univ. of Illinois, 1952-54: Visiting Professor of Art. Studied: George Washington Univ., Corcoran Schl. of Art, PA Acad. Sergeant, U.S. Army in France, 1917-19. Travelling fell. from PA Acad., remained in France for 20 years. Returned to US in 1940, where he exhibited widely. Taught at New Schl. for Soc. Res., Yale, Brooklyn Mus., Amer. Acad. in Rome, Art Student's League, MI State Univ. Designed and produced mosaics, stained glass, and tapestries for a number of churches and synagogues. Recent work has included important lithographic suites. *Figure and Mask*, c. 1950, Oil on Canvas,

36¼" x 29", Collection of the Krannert Art Museum. Festival of Arts Purchase, 1950; *Head of Christ*, Drawing, 30¾" x 25⅝" Collection of Krannert Art Museum. Gift of Prof. Gabriel Quirekian, 1969; *Sag Harbor*, 1975, Watercolor on Paper, 17½" x 23½", Collection of Rachel and Allen Weller, Urbana, Illinois.

John Raushenberger, b. 1905, Danville, IL. Univ. of Illinois, 1935-72: Associate Professor, for many years in charge of freshman program. Received first BFA degree issued by Univ. of IL, 1933; Univ. of IA, MA, 1948. Exhibs.: Faculty shows, 1935-72; Finley Gal.; Art Inst. of Chicago; Norlyst Gal., NY; Joslyn Gal., Omaha, NB; many others in Illinois and Indiana. Faculty adviser for illustrators. Taught exten. courses: Allerton, Arthur, Decatur, Freeport, Kankakee, Pittsfield, Quincy, Rantoul, Rushville, Warren, Wheaton, Winfield. Refurbished all art works at State Capitol, Springfield, 1952, 1953. Organized Art Dept., Lincoln Coll., IL. Assembled and brought to campus Lorado Taft Collection.

Nocturnal Glory, 1970, Oil on Canvas, 25" x 30", Collection of Dr. and Mrs. Thomas Wise, Champaign, Illinois; *Mrs. Brown*, c. 1934, Oil on Panel, 30" x 25", Collection of Dr. and Mrs. Thomas Wise, Champaign, Illinois.

- **J. Thomas Reardon**, b. 1944, Oak Bluffs, MA. Univ. of Illinois, 1976-present: Visiting Instructor, teaches metalsmithing. Syracuse Univ., BFA, 1967; State Univ. Coll. at New Paltz, NY, MFA, 1976. Formerly Adj. Assoc. Prof., C.W. Post Coll., NY, and Brooklyn Mus. Art School, NY. Exhibs.: Forms in Metal, Mus. of Contemp. Crafts, NY; Silver and Goldsmithing in Amer., Coral Gables, FL; Goldsmiths '74, Renwick Gal., Washington, D.C.; Contemp. Metalsmiths of NY, Univ. of Mexico City; 2nd Ann. Snag Exhib., Atlanta, GA; Goldsmiths '76, Phoenix Art Mus.; The Art of Enamels, The Elements Gal., Greenwich, CT. Work shown in *Craft Horizons Mag.*, and *Monographs*.

Pendant, Enamel, Sterling, and Fine Silver, 3½" x 2"; *Pendant*, Enamel, Sterling, Fine Silver, and Cultured Pearl, 3" x 2½"; *Pendant*, Enamel, Sterling, Fine Silver, and Genuine Sapphire, 4" x 4½"; *Pin - Plastic Menagerie*, Plexiglass, Copper, Brass, Sterling Silver, Grain-O-Wheat Bulb, Paint, 2½" x 1¾" x ¾"; *Pin - Message Inside*, Plexiglass, Copper, Sterling Silver, Ivory Photograph, Gold Plate, 3" x 3" x 1".

- **Carl C. Regehr**, b. 1919, Hillsboro, Kans. Univ. of Illinois, 1971-present: Associate Professor, teaches Graphic Des. Studied: Woodbury College, 1938-1940; U.S. Airforce, B.S., 1943; University of Denver, 1945-46. Taught: Inst. of Des., IIT, Chicago; lecturer for Vis. Des. Grad. Studies,

1966-70. Awards: Univ. Fac. Sum. Fell., 1972; Univ. Res. Board, 1973; Sum. Inst. Award, 1975. Seminar leader: Internatl. Des. Conf. in Aspen; Aspen Instit. Humanistic Studies, Natl. Science Found. Lecturer: many natl. univ., corporate commun. conf.; National Chairman, STA Des. Conf. Former member Mayor's Comm. for Cult. and Econ. Development, Chicago. Founder and Pres., Carl Regehr Design, Inc., Chicago. Recipient over 300 major natl. and internatl. design awards. Work for major U.S. corporations published in all natl. and internatl. journals and annuals. Juror: all major design and art direction exhibitions.

No Title, 1975, Silkscreen, 20" x 30".

- **Jeffrey M. Reimen**, b. 1951, Wenatchee, WA. Univ. of Illinois, 1976-present: Visiting Instructor, teaches painting. Wenatchee Valley College, AA, 1972; Central WA State College, BA, 1974; Univ. of IL, MFA, 1976. Exhibs.: Graduate Show, Krannert Art Museum, Univ. of IL, 1975, 76; Three Man Show, Peoria Art Guild, Peoria, IL, 1975; One Man Thesis Show, Fine Arts Lounge, Univ. of IL, 1976; Eight Man Show, Levis Faculty Center, Univ. of IL, 1976; 76th Chicago and Vicinity Biennial, Art Inst. of Chicago, Chicago, IL, 1977.

The Thrill of the Chase (We Raced Like the Wind), 1976, Oil and Acrylic on Canvas, 60" x 66"; *Joe's Performance Went Well, And I Helped*, 1976, Pencil, 22" x 30"; *A Few Reflections On Wading The River And Dropping A Line*, 1977, Oil and Acrylic on Canvas, 60" x 66"; *Performing With Gilbert and George*, 1977, Pencil, 22" x 30".

Frank J. Roos (1903-1967), b. Chicago, IL. Univ. of Illinois, 1946-1967: Professor of Art, Head of Dept., 1946-48, taught Art History. Univ. of Chicago, PhD, 1927; OH State Univ., PhD, 1937. Carnegie Fell., Harvard Univ., 1927-28. On the staff at OH Univ., 1928-36, and OH State Univ., 1936-46. Visiting Professor at Univs. of MN and TX. Author of *An Illustrated Handbook of Art History*, 1937, and *Bibliography of Early American Architecture*, 1943 (second expanded ed., 1968). For many years he taught a seminar which introduced generations of graduate students to research methods, as well as courses in art appreciation and in the history of American art.

Peter Roos (1850-1919), b. Lyngby, Kristianstads, Sweden. Univ. of Illinois: Instructor of Industrial Art and Design and in charge of School of Art and Design, 1876-77; Professor of Industrial Art and Design and in charge of School of Art and Design, 1880-90. Apprentice in decorative art under a leading Swedish artist. Emigrated to America 1871, worked in Boston as fresco painter and designer. Instructor, Boston Evening Drawing Schls., 1873. Studied under Walter Smith at

Inst. of Des., BA, 1949; IL Inst. of Tech., MS, 1967. Hons. & Awd.: UIUC Fac. Sum. Fell., 1960; Univ. Res. Board, 1964, 66, 67, 69, 70, 74; Guggenheim Fell., 1969; Assoc. Cent. for Adv. Study, 1972; Natl. Endow. for the Arts Photog. Fell., 1976; *New Talent USA, Art in Amer.*, 1962; Soc. of Typ. Arts, 1964, 65, 66; Art Direct. Club of Los Angeles (Will Cornell Awd.), 1964; Art Direct. Club of IN, 1964. Sel. one-man exhs.: Art Inst. of Chicago, 1963; Gal. 500d, Chicago, 1965; Underground Gal., NYC, 1969; Williams Coll. Art Gal., MA, 1973. Books: *6 Mid-American Chants/11 Midwest Landscapes*, 1964; *Art Sinsabaugh/Chicago Landscapes*, 1977. Cent. for Photog. Studies, Louisville, 1977.

N.H. Landscape #29, 1970, Photograph, 15" x 22"; *N.H. Landscape #27*, Photograph, 15" x 22"; *Mike #44*, Photograph, 15" x 22".

- **Luther A. Smith, Jr.**, b. 1950, Tishomingo, MS. Univ. of Illinois, 1974-present: Instructor, teaches photography. Studied: Univ. of IL, BA, 1972; RI Schl. of Des., MFA, 1974. Group exhs.: Inner Visions, Westfield, NJ; Friends of Photography, Carmel, CA; "E Pluribus Unum," NYC; Focus Gal., San Francisco; "New Photographics," Ellensburg, WA; "First Light," Eureka, CA; "Clay and Paper," Ames, IA; "6th Ann. Photography West Exh.", Logan, UT; "Photography," Syracuse, NY; "Photography as a Fine Art," Amer. Inf. Agcy.; Loomis Schl., Winsor, Conn.; "Radius," Rockford, IL. Work shown in: *Camera Mag.*, 1975, *New Letters*, 1975; *Untitled 6*, 1974; *Ishmael*, 1973, 74; *Made-moiselle*, 1972.

Photographic Print, 1976, Photograph, 11" x 14"; *Photograph*, Silver Print, 14" x 17"; *Photograph*, Silver Print, 14" x 17"; *Photograph*, Silver Print, 14" x 17"; *Photograph*, Silver Print, 14" x 17"; *Photograph*, Silver Print, 14" x 17"; *Photograph*, Silver Print, 14" x 17"; *Photograph*, Silver Print, 14" x 17"; *Photograph*, Silver Print, 14" x 17"; *Photograph*, Silver Print, 14" x 17".

- **Daniel F. Socha**, b. 1943, Indian Orchard, MA. Univ. of Illinois, 1971-present: Assistant Professor, in charge of Printmaking. Hartford Art Schl., Univ. of Hartford, CT, BFA, 1966; Fell. Tamarind Lithography Workshop, Los Angeles, CA, 1969; Univ. of NM, MA, 1971. Selected exhs.: Group Show, Nancy Lurie Gal., 1977; Davidson Natl. Print and Drawing Comp., Stowe Gal., Davidson, NC, 1976; Natl. Prints and Drawings, Mount Holyoke Coll., MA, 1975, 1976; New Multiples, Natl. Invit., San Diego State Univ., CA, 1974; Prints of the 70's, Natl. Invitational, CA State Univ., Sacramento, 1974. One-man show: Dan Socha: Paintings and Drawings, Cent. for the Vis. Arts Gal., IL State Univ., 1975.

The Writings of Pauline, 1976, Pastel and Graphite on Paper, 18" x 24"; *Pins and*

Needles, Pastel and Graphite, 18" x 24"; *The New Farmer*, Mixed Media, 60" x 60"; *Alex is Learning Penmanship*, Pastel and Graphite, 22" x 28"; *Small Stacks and Broken Needles*, Pastel and Graphite.

- **Mark Sprague**, b. 1920, Champaign, IL. Univ. of Illinois, 1948-present: Professor, teaches painting and drawing. Studied: Univ. of IL., BFA, 1946, MFA, 1950. Exhs: Art Inst. of Chicago, "60th Ann. Amer. Exh.," Corcoran Gal. of Art, Washington, D.C., biennial exhs.; U. of WI, "Midwest Painters;" Amer. Federation of Arts, Washington, D.C., circulating exh.; Old Northwest Terr. Art Exhs., Springfield, IL; Butler Art Inst., Ann. Mid-year Shows and New Year Show; Feingarten Gal., Chicago; other national and regional exhibitions.

Timeless Interval, 1976, Acrylic Polymer, 32" x 46"; *Untitled*, Acrylic Polymer, 16" x 18"; *Untitled*, Acrylic Polymer, 9" x 12".

- **Curtis Stephens**, b. 1932, Athens, GA. Univ. of Illinois, 1968-present: Associate Professor, Asst. Head of Dept. Univ. of GA, BS, 1954; MFA, 1961. Textile designer, Callaway Mills Inc., 1963-66. Purch. Awd.: OBJECTS USA, 1971; IL State Mus., 1971. Pop Photo Awd., Most Creative Use of Photo in a Coll. Ann., 1960. Hons.: UIUC Fac. Fell., 1969, 70; Univ. Res. Board Grant, 1969. Comm: Johnson Collec. Amer. Crafts, 1977. Exhs.: One-man: Univ. GA, 1961; LaGrange Coll., 1961; Univ. of WI, 1969. Group: Atlanta Art Mus., 1960, 61; GA Mus. Art, Athens, 1962; Mus. of Contemp. Crafts, NY, 1964; "Designed for Production," travel. Amer. Fed. Arts, 1964-67; IL State Mus., 1971, 72; Smithsonian Inst., 1969; OBJECTS USA travel., US & Europe, 1969-75.

Lamps, 1977, Vinyl, 16" x 24".

- **Ronald W. Sterkel**, b. 1931, Lincoln, NB. Univ. of Illinois, 1963-present: Professor, teaches graphic design. Univ. of NB, BFA, 1952; IN Univ., MFA, 1958. Previously directed des. prog. at IN Univ., Art Director for the IN Mus. of Art. Consultant/designer for publications and visual presentations to numerous governmental educational organizations including: Energy Res. & Devel. Admin.; The Coastal Soc.; Off. of Business Economics, Natl. Bur. of Standards; Dept. of Commerce; Natl. Acad. of Sci.; Federal Reserve Board; Central IL Cultural Affairs Consortium; and Natl. Council of Teachers of English. Member, Federal Des. Council.

Color Photograph #10, 1976, Photograph, 7" x 10"; *Color Photograph #1*, 1976, Sibachrome Photograph, 7" x 10"; *Color Photograph #2*, 1976, Sibachrome Photograph, 7" x 10"; *Color Photograph #3*, 1976, Sibachrome Photograph, 7" x 10"; *Color Photograph #4*, 1975, Sibachrome Photograph, 7" x 10"; *Color Photograph #5*, 1975, Sibachrome Photograph, 7" x 10".

Lorado Taft (1860-1936), b. Elwood, IL., grew up in Champaign, where his father was a professor. Univ. of Illinois, BA, 1879; MA, 1880. Studied at the Ecole des Beaux-Arts, Paris, 1880-85; in Chicago for the rest of his life, where he became the dominant figure in the art of the Midwest. Sculptural commissions throughout the country; represented here by the Alma Mater and figures from the Fountain of Creation. Wrote the first and still used *History of American Sculpture*. Appointed Non-Resident Professor of Art at Illinois in 1919; never taught studio courses here, but gave annual lecture which was immensely popular. The Lorado Taft Lectureship was founded in 1930 by his admirers, and continues to bring speakers to this campus annually.

Henry Wadsworth Longfellow, 1907, Marble: Bust 28" x 20" x 14"; Base 48" x 17" x 13", Collection of the University of Illinois. Gift of the Class of 1908.

Frederic Taubes, b. 1900 in Lvov, Poland. Univ. of Illinois, 1941-42: the third Carnegie Visiting Professor of Art and Resident Painter. Studied: Vienna Acad. of Fine Arts, the Munich Art Acad., and the Bauhaus in Weimar. Visiting professor at Universities of Wisconsin, Hawaii, Michigan State, Colorado State, NY University, Cooper Union, Art Student's League. He has had over 100 one-man shows and is represented in many major museums. He has published some 40 books, mostly on painting techniques. For many years he contributed a monthly column to the *American Artist Magazine*. He developed the Taubes varnishes and copal painting media. *Violin Player*, 1942, Oil on canvas, 45½" x 38½", Collection of the Krannert Art Museum. Gift of the artist while Visiting Carnegie Professor, 1942.

- **Larry H. Taylor**, b. 1937, Chicago, IL. Coordinator, Visual Research Laboratory, 1975-present: Studied: Univ. of Illinois, BS, 1967; MA, 1970; PhD, English, 1973-74; Employed Univ. of Illinois as Instructor, English, 1973-74; Assistant Dean, Campus Progs. and Services, 1974-75.

Henry James Thubron, b. 1915, Bishop Auckland, England. Univ. of Illinois, 1965-66: Visiting (Professor) Artist, major influence in introducing shop-based three-dimensional requirements in sophomore year for fine arts fields. Studied: Sunderland Coll. of Art, 1933-38; Royal Coll. of Art, 1938-40. Taught: West Hartlepool Coll. of Art, Sunderland Coll. of Art, Lancaster Coll. of Art. Pioneered new techniques and programs for British art schools incl. design use of polyester-polystyrene amalgam and the production of educational films on new directions in teaching figure drawing. His exhibition, *The Inventions of H. Thubron*, shown widely throughout England.

Untitled, 1966, Collage: Asphalt Shingles, Cardboard, Tin cans, 19½" x 22", Collection of Dorothy and James Shipley, Champaign, Illinois.

James Grote Van Derpool, b. 1903, in New York. Univ. of Illinois, 1932-1946: Professor, taught Architectural History (Dept. of Architecture) 1932-39; transferred to Art Department, taught Art History, 1939, Head of Dept., 1939-1946. MA Inst. of Tech., B. Arch., 1927; Amer. Acad. in Rome, 1928; Ecole des Beaux-Arts, Paris, 1929; Harvard, MA, 1940. Worked as an architect in Boston, 1927, 1930-31. Taught architectural history, Rensselaer Polytech. Inst., Troy, NY, 1931-32. In 1946 he became Avery Librarian at Columbia Univ. Advisor to the US Dept. of the Interior, 1954-60; executive director of the NYC Landmarks Preservation Comm., 1962-65; and national co-chairman of the Save Venice Committee.

- **Robert von Neumann**, b. 1923, Berlin, Germany. Univ. of Illinois, 1955-present: Professor, teaches metalsmithing. Schl. of the Art Inst. of Chicago, BFA, 1948; Univ. of WI, Madison, MS, 1950. Numerous one-man, invitational and competitive exhibitions in US and Europe in jewelry and ceramic sculpture. Received major awards in national exhibitions in jewelry. Author of *Design and Creation in Jewelry*, Chilton, Phila., 1961, rev. 1972.

Knight on a Dinosaur, 1976, Porcelain with Gold and Platinum Lustre, 30" x 15" x 12"; *Pegasus*, Porcelain Sculpture, 30" x 14"; *Two Knights on a Dinosaur*, Porcelain Sculpture, 15" x 15"; *Merchant Lover*, Porcelain Sculpture, 25" x 17"; *Warrior King*, Porcelain Sculpture, 18" x 11"; *The Old Sentinel*, Porcelain Sculpture, 23" x 9"; *Mars*, Porcelain Sculpture, 18" x 14"; *Wide Receiver*, Stoneware Sculpture, 22" x 22"; *Trojan Horse*, Polychrome Wood and Metal, Wall Sculpture, 35" x 18".

- **James B. Wallace**, b. 1915, Rensselaer, IN. Univ. of Illinois: Dept. of Arch., 1945-63, teaching drawing for architects; Dept. of Art and Design, 1963-present, Associate Professor, teaches drawing theory. Studied: Purdue Univ., 1935-36; Univ. of Illinois, BFA, Adv. Des., 1940; BFA Art Educ., 1946; MFA, 1950. Group exhibits.: Decatur Art Center, Decatur, IL; Butler Inst. of Amer. Art, Youngstown, OH; Ohio Univ., Athens; IL State Fair; IL State Mus.; Anderson Coll., Anderson, IN.

y Cyfriniwyrr, 1976, Pen and Ink Drawing, 13¼" x 16½"; *Summer*, 1976, Pen and Ink, 24" x 18"; *Winter*, 1976, Pen and Ink, 24" x 18"; *Portrait of — uh — What's His Name?*, 1976, Pen and Ink, 18" x 24"; *Blue Door*, 1956, Oil on Masonite, 15½" x 28".

Allen S. Weller, b. 1907, Chicago, IL. Univ. of Illinois, 1947-1975: Professor, taught Art History; Head of Dept., 1948-54; Dean of Coll. of Fine and Appl. Arts,

1954-71; Director, Krannert Art Mus., 1964-75; Chairman, Fest. of Contemp. Arts, 1954-71. Studied: Univ. of Chicago, PhB, 1927; PhD, 1942; Princeton, MA, 1929; Ind. Cent. Coll., LLD, 1965. Taught: Univ. of MO, 1929-42, 1946-47. Maj. US Air Force, 1942-46. Visiting Prof., Univs. MN, CO, CA, RI, OR State, Aspen Inst. for Humanistic Studies. Fell. Natl. Assoc. of Schls. of Art and Royal Soc. of London. Author of four books and over 100 articles and reviews in professional journals.

Newton Alonzo Wells, b. 1852, Westville, NY. Univ. of Illinois, 1899-1919: Professor of History and Practice of Painting, 1899-1903; Prof. of Architectural Decoration, 1903-19 (retired). Studied: Acad. Julien under Benjamin Constant, J. P. Laurens, and Adolph Bouquereau, 1886, 1895-97. Instr., Union Coll. 1877-79; Prof., Drawing, Syracuse Univ., 1879-89; Dean, Schl. of Art, West. Reserve Univ., 1889-90. Exhibited in larger natl. exhibitions beginning 1884; in Paris Salon 1896-98; Columbian Exhib., 1893. Won competition to execute murals in Univ. of IL Altgeld Hall (then Library). Many other public murals including Springfield, IL Court House. Author of numerous articles in arch. and art journals and newspapers; several on uses of color.

Portrait of Nathan Clifford Ricker, 1899, Oil on Canvas, 31" x 25", Collection of the University of Illinois; *Portrait of Edmund James* *versity of Illinois*; *Portrait of Edmund Janes James*; c. 1905. (A former President of the University of Illinois); *Mosaic*, c. 1905, 25½" diameter (the technique employed was developed by Wells).

Mary Minerva Wetmore, b. Canfield, OH. Univ. of Illinois, 1906-1924, Instructor. Studied: Cleveland Schl. of Art; Philadelphia Schl. of Design; Art Students League, NYC. Four years abroad: Julien Acad. and Colorosi Acad., Paris. Exhibited in Paris Salon, 1900 and 1901. Member: Board of Control, Art Student's League, NYC; Board, Women's Art Club, NYC.

- **Eugene C. Wicks**, b. 1931, Coleharbor, ND. Univ. of Illinois, 1959-present: Professor, teaches painting and drawing. Asst. Head of Dept., 1961; Assoc. Head of Dept., 1969; Coord. of Grad. Progs., 1974-present. Univ. of CO, BFA, 1958; MFA, 1959. Visiting Artist, Univ. of CO, 1963. Exhibited in many competitive exhibitions and several invitational one-man and group exhibitions throughout this country and Europe. Work represented in many private and public collections including the Art Inst. of Chicago. *Self Portrait*, 1976, Pencil, 20" x 25"; *Self Portrait*, Pencil, 20" x 26"; *Self Portrait*, Pencil, 20" x 25"; *Sherry*, Pencil, 25" x 40".

Louise M. Woodroffe, b. Champaign, IL. Univ. of Illinois, Professor, taught ad-

vanced painting and for some years headed the Art for Architects Prog. Studied: Syracuse Univ., BA; grad. of Breckenridge Schl. of Painting, Gloucester, MA. Studied with some of the best known colorists of Philadelphia and NYC. Visiting Prof., Schl. of Arch., Syracuse Univ., NY. Exhibited widely in many natl. exhibits., and internatl. exhibits. of Amer. art. Work is included in many permanent museum and private collections, and has received many awards. Best known for her paintings of circus life and portraits of clowns, she has followed the circus for many years to secure authentic material. Mem. Natl. Assoc. of Women Artists, Inc., NYC. Rep. by Gimple Weitzenhoffer Gal., NYC. *Flower Garden*, 1976, Mixed Media, 30" x 40"; *Summer Garden*, 1977, Watercolor, 30" x 40"; *Unnamed* - 1977, Mixed Media and Collage, 30" x 40"; *Collage No. 2*, 1977, Mixed Media and Collage, 30" x 20"; *Flower Patterns*, 1977, Watercolor and Collage, 30" x 40".

- **William Robert Youngman**, b. 1927, Murbysboro, IL. Univ. of Illinois, 1953-59; 1969-present: Professor, teaches art for architects. Studied: Univ. of IL, BFA, 1950; SIU, MFA, 1953. Chmn. Dept. of Art, Anderson Coll., IN, 1959-67. Numerous prizes, awards, exhibits and collections. Major monumental sculpture projects for public places: In Detroit - Internatl. Airport, Manufacturers Natl. Bank, Harper Hospital; Cincinnati Publ. Libr.; Natl. Bank of Southfield, MI; Washington Ave. Mall, Lansing, MI; Indian Hills Jr/Sr High School, Cincinnati; Anderson Coll. Student Union Bldg.; Univ. of IL, Dept. of Art and Design, Bicentennial Memorial Sculpture. Assoc. Cent. for Adv. Study, UIUC, 1972; *Who's Who in the Midwest*.

Memorial Sculpture for Department of Art and Design Centennial (Photographed in the yard of National Precast, Inc., Roseville, Michigan), 1976, Cast Concrete, 5' x 8'3" x 8'3"; *Fragmentation*, 1961, Cast Aluminum, 48" x 16", Collection of Mrs. I. Beck, Anderson, Indiana; *Personage*, 1960, Cast Bronze, 12" H, Collection of the F.C. Ball Gallery, Ball State University, Muncie, Indiana.

- **Edward J. Zagorski**, b. 1921, Chicago, IL. Univ. of Illinois, 1956-present: Professor, in charge of Industrial Des. Prog. Studied: Univ. of IL, BFA, 1949; Univ. of WI, MS, 1953. Fulbright Lecturer in New Zealand, also lectured in Australia, Poland, Russia, Italy, The Netherlands, and Canada. Conducted des. prog. in Eindhoven, The Netherlands, Florence, Italy, and Edmonton, Canada. Served as des. specialist with United States Inf. Agcy., General Motors Corp., Amer. Iron and Steel, and Reynolds Aluminum Corp. Member of Indus. Designers Soc. of

Amer., Internatl. Cong. of Soc. of Indus. Designers; Hon Mem. New Zealand Soc. of Indus. Designers; Past Pres. Indus. Des. Educ. Assoc.

Product Safety and Demonstrative Evidence, 1976, Photographs, 36" x 30".

- 34 □ **Theodore Zernich**, b. 1941. Aliquippa, PA. Univ. of Illinois, 1970-present: Associate Professor, teaches art education. Edinboro State Coll., BS, 1962; No. IL Univ., MA, 1964; PA State Univ., DEd, 1967. Co-Editor, *Review of Research in Visual Arts Education*; Edited, *Curricular Considerations for Visual Arts Education*, 1974; "Influence of Style and Subject Matter on the Development of Children's Art Preferences," *Studies in Art Educ.*; "Preferences for the Vis. Arts: A Review of Recent Studies," *Journ. of Perceptual and Motor Skills*; other publs. related to aesthetic devel. in the vis. arts.

- **Jerrold Ziff**, b. 1928, Los Angeles, CA. Univ. of Illinois, 1969-present: Professor, in charge of Art History Program. Occidental Coll., CA, 1951; Univ. of Southern CA, MA, 1954; Harvard Univ., PhD, 1959. Honors: Fullbright Fellowship, 1956. Publ.: *Rococo to Romanticism*, 1961. Vice President, Turner Society, London, England.

Nicola Zirolì (1908-1970), b. 1908, Italy. Univ. of Illinois, 1944-1970: Professor, taught painting and drawing. Grad. Art Inst. of Chicago. Prizes: 1st oil, Wash. Soc. Artists, Corcoran, 1934; Wm. H. Bartels Awd., Fig., Art Inst. of Chicago, 1938; Med. of 1st Awd., San Francisco Art Assoc., 1939; Gold Med. of Hon., Audubon Artists, NY, 1947; Patron's prize, watercolor, Audubon Artists, 1955; 2nd prize, Amer. Painters in Casein, NY, 1957; 1st prize, oil, Evansville Mus. of Fine Arts, 1960. Two 1st awds. oil, 7th Ann. Natl. Exhib., El Paso, 1962; Comb. Gal. Awd., oil, Alum. Assoc., Chicago, 1965; and some 50 others. Collects.: 2nd Amer. purchased by Metropol. Mus.; Whitney; IBM; Butler Inst.; Fenster Coll. (Tulsa); Delgado Mus. (New Orleans); others. Mem. Phila. W.C.S., Amer. W.C.S. Audubon Soc.

Grande Bouquet, 1961, Oil on Masonite, 64½" x 51"; *Man With Hat*, 1954, Oil, 33½" x 40"; *Church of Taos*, Oil, 36¾" x 53½", All of the above lent by Lucille Zirolì, Urbana, Illinois.





Department of Art and Design regular faculty, Spring 1976.

Left to right, front: Larry Taylor, Daniel Socha, Luther Smith, James Lynch, Norman Gambill, Thomas Kovacs, Glenn Bradshaw, Harold Schultz, Allen Weller.

Second row: Billy Jackson, Eugene Wicks, Theodore Zernich, George Foster, Philipp Fehl, Kiyohiko Munakata, James Shipley, Robbert Flick, Brenda Brummett.

Third row (standing): David Bushman, Frank Gallo, Mark Sprague (below Gallo), Walter Johnson, Leo Grucza, Norman McFarland, Susan Sensemann, Patricia MacLaughlin, Anita Glaze, Shozo Sato, Ann Perkins, Julius Rascheff, Marcel Franciscano (standing alone).

Fourth row: Roger Kotoske, Richard Moses, Edward Lancaster, Art Sinsabaugh (holding placard), Douglas Hilson, Harry Breen, Jonathan Fineberg (below), Kenneth Lansing (above Fineberg), Peter Fagan, Roger Blakley, Edward Betts, Doyle Moore, Nicholas Britsky, Robert Youngman, Leonard Price.

Back row: Edward Zagorski (on placard), Curtis Stephens (behind Hilson and Breen), Ronald Sterkel, George Hardiman (above), Peter Bodnar, Jerome Savage, Carl Regehr, Herbert Jackson, James Wallace.

Photograph by University of Illinois Photographic Services.

Design: Carl Regehr
Production: Superior Printing
Type: Palatino Photoset
Paper: 80 lb. Patina
Photography: Most photographs of works in exhibit by
University Photographic Service

